SAN FRANCISCO ART INSTITUTE
SUMMER INSTITUTE 2013

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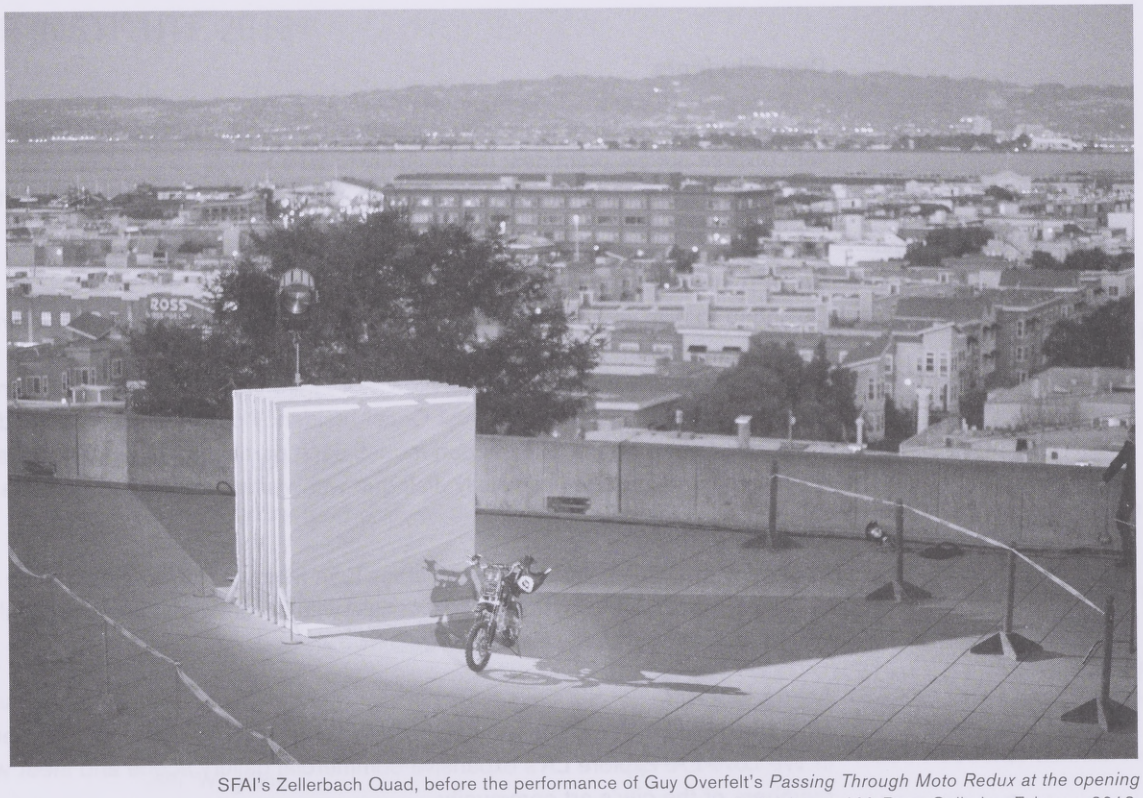

SFAI's Zellerbach Quad, before the performance of Guy Overfelt's *Passing Through Moto Redux at the opening of Gutai Historical Survey and Contemporary Response* in the Walter and McBean Galleries, February 2013.
Photographed by Joshua Band

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COVER ART
Sandra Osborne
MFA Sculpture, 2012
untitled (pink cluster), 2011
glazed stoneware, wire, 60 x 11 x 3 inches

LETTER FROM THE DEAN OF ACADEMIC AFFAIRS

Dear Students,

SFAI's Summer Institute is designed to provide you with the freedom to experiment with diverse artistic practices; the flexibility to take a wide range of seminars, tutorials, and travel classes; and an array of exciting opportunities to engage with visiting artists and scholars.

Are you interested in graduate study?
Designed to give you a graduate level experience, the *In Depth: Summer Undergraduate Residency Program* offers rigorous critiques, one-on-one mentoring and the flexibility to work across studio departments. Now in its third year, the Summer Undergraduate Residency Program is the first West Coast residency program for undergraduate fine art students. Following the Skowhegan model, each participant receives a private studio on campus and engages in weekly dialogue with visiting artists and scholars.

Thinking globally?
Engage with Vietnamese conceptual artist Tuan Mami in *Performance in the Public Sphere* or travel to the 55th Venice Biennale with art critic and painting faculty Mark Van Proyen through *Italy: Past and Present*.

Acting locally?
Take a few weeks to explore our neighbor to the south, Los Angeles, with Keith Boadwee in *We Love LA*. Explore LA's expansive commercial gallery scene and meet with important members of the city's art community.

Looking to expand your practice and experience a new medium?
Look no further than *Puppetry with A Twist*, led by master puppeteer Basil Twist, who will be in residence from New York for the summer.

Interested in developing your technical and conceptual skills?
Take advantage of numerous courses designed to give you the tools you need to realize your projects, including *The Complete Fresco* with visiting artist Javier Manrique; and *Drawing Prints–Printing Drawings* with master printmaker Larry Thomas.

If you answered "yes" to any of these questions, it's time to think about summer at SFAI. Will you join us? I hope so. Read through the 2013 Summer Institute course schedule to learn more.

Sincerely,

JENNIFER RISSLER
Acting Vice President and Dean of Academic Affairs

ACADEMIC CALENDAR

SUMMER INSTITUTE 2013

April 1	Priority Application Deadline for Summer Undergraduate Residency Program
April 19	Nonrefundable $500 deposit deadline for Summer 2013 Faculy-Led Programs
April 26	Tuition deadline and remaining program course fee deadline for Summer 2013 Faculty-Led Programs
May 15	Tuition deadline for courses beginning before June 1
May 27	Memorial Day holiday
June 1	Tuition deadline for courses beginning after June 1
June 3–14	Intensive Session
June 3	Add/Drop deadline for Intensives
June 3–August 9	Internship Course
June 11	Last day to withdraw from Intensive with "W" grade
June 14	Low-Residency MFA Orientation
June 17–July 12	Four-Week Session I
June 17–August 9	Eight-Week Session
June 17–August 9	In Depth: Summer Undergraduate Residency Program
June 18	Add/Drop deadline for Four-Week Session I
June 21	Add/Drop deadline for Eight-Week Session
June 21–August 2	Graduate Lecture Series
June 24	Intensive Session grades available to students
July 4	Independence Day holiday
July 5	Last day to withdraw from Four-Week Session I courses with "W" grade
July 15–August 9	Four-Week Session II
July 16	Add/Drop deadline for Four-Week Session II
July 22	Four-Week Session I grades available to students
July 26	Last day to withdraw from Eight-Week Session courses with "W" grade
August 2	Last day to withdraw from Four-Week Session II courses with "W" grade
August 10–11	Low-Residency Summer Reviews
August 12–17	Art Criticism Conference
August 12	Add/Drop deadline for Art Criticism Conference
August 15	Last day to withdraw from Art Criticism Conference with "W" grade
August 19	Eight-Week grades available to students
August 19	Four-Week Session II grades available to students
August 26	Art Criticism grades available to students

PROGRAMS OF STUDY

The School of Studio Practice

The School of Studio Practice concentrates on developing the artist's vision through studio experiments, and is based on the belief that artists are an essential part of society. Dedicated to rigorous and innovative forms of art-making, the School of Studio Practice is composed of seven of SFAI's most historically distinguished departments:

Design and Technology
Film
New Genres
Painting
Photography
Printmaking
Sculpture/Ceramics

The School of Studio Practice offers the following degrees and certificate in its seven areas of study:

Bachelor of Fine Arts
Master of Fine Arts
Dual Degree Master of Fine Arts / Master of Arts (in History and Theory of Contemporary Art)
Post-Baccalaureate Certificate

The School of Interdisciplinary Studies

Motivated by the premise that critical thinking and writing are essential for engaging contemporary global society and require an in-depth understanding of both theory and practice, the School of Interdisciplinary Studies promotes and sustains the role of research and other forms of knowledge production at SFAI (including art history, critical theory, English, humanities, mathematics, natural science, social science, writing, and urban studies).

The School of Interdisciplinary Studies offers the following degrees in its three areas of study:

Bachelor of Arts
- **History and Theory of Contemporary Art**
- **Urban Studies**

Master of Arts
- **Exhibition and Museum Studies**
- **History and Theory of Contemporary Art**
- **Urban Studies**

Dual Degree Master of Arts (in History and Theory of Contemporary Art)/**Master of Fine Arts**

Features

In Depth: Summer Undergraduate Residency Program

Faculty-Led Program: We Love LA

Faculty-Led Program: Italy: Past and Present

Master Classes

Art Criticism Conference

Graduate Lecture Series

Summer Institute Reading List

Pathways to Study

IN DEPTH: SUMMER UNDERGRADUATE RESIDENCY PROGRAM

Lindsay Stripling
(2012 Summer Undergraduate Residency student),
With Regards to Time, 2012
Colored pencil, acryla gouache on paper, 22" x 30"

JUNE 17–AUGUST 9, 2013

Priority Application Deadline: April 1
academicaffairs@sfai.edu / 415.749.4534

Program Description
SFAI's Summer Undergraduate Residency Program offers a rare opportunity for a graduate-quality experience in preparation for advanced study in the fine arts. Unique for its rigorous critique, individualized support, and engagement with internationally recognized artists, the residency is an eight-week program specifically designed for undergraduate students or recent baccalaureate graduates wanting to refine and complete a portfolio.

Students who pursue this residency must have significant studio experience and demonstrate a readiness for graduate-level work through their statement of intent, project proposal, and artwork.

Residency Includes:
- 3 units of advanced undergraduate college credit
- Individual studio space at SFAI's historic 800 Chestnut Street campus
- Professional and technical development through the residency seminar (see page 56)
- Access to SFAI facilities and technical support services, including painting, printmaking, and sculpture studios; darkrooms; digital imaging and film processing equipment; and editing suites
- Attendance at the Graduate Lecture Series
- Critiques with visiting artists
- Excursions to museums, galleries, and alternative art spaces
- Group exhibition at SFAI's Diego Rivera Gallery
- Access to SFAI's Summer Institute public programs, including symposia and special events
- Option of enrolling in additional undergraduate courses and tutorials (additional tuition cost)
- Housing available in SFAI's residence hall (additional fee)

How to Apply:
Applicants must submit the following materials online at *https://sfaicalls.slideroom.com/*:
- Residency Application
- A statement of intent / project proposal
- Ten examples of work (digital images)
- Two recommendation letters from faculty at the applicant's home institution

Program Cost:
Tuition: $4,932
Housing (optional): $260-$350 per week depending on room type and availability

2013 Seminar Leaders
Keith Boadwee studied at UCLA in the late 1980s where he worked with Paul McCarthy and Chris Burden, both of whom have been influential on his practice. Boadwee's works have been included in the Venice Biennial, the New Museum's *Bad Girls* exhibition, MOCA Los Angeles' *Portfolio of Photography* curated by Cindy Sherman, *BAY AREA NOW 3* at Yerba Buena Center for the Arts, and MoMA PS1's *Into Me/Out of Me*. For the last four years, he has worked with his collaborative CLUB PAINT producing paintings and drawings that explore his continued fascination with the body, actionism, expressionist painting, sex, humor, and abjection.

Sherry Knutson is the Administrative Director, School of Studio Practice at SFAI. She received an MA degree from New Mexico State University and a BFA from San Diego State University. She has exhibited her work nationally including at the Branigan Gallery, Las Cruces, New Mexico; SOMArts, San Francisco; and Nancy Bishop Harvey Gallery, Seattle, WA.

2013 Visiting Artists and Lecturers
Residency participants have the opportunity to attend lectures and participate in critiques with the guests of the summer Graduate Lecture Series:

Michael Arcega
Ron Athey
Lucy Raven
Leslie Shows
Marjorie Vecchio

For artist bios, please see the Graduate Lecture Series feature on page 11.

FACULTY-LED PROGRAM: WE LOVE LA

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IN-206-1 We Love LA
Keith Boadwee
Prerequisite: Junior Standing (60 units) and Permission of Instructor

MAY 18–26, 2013

Information Sessions:
Wednesday, March 13, 12:00–1:00pm, 25
Friday, March 29, 12:00–1:00 pm, MCR
Friday, April 12, 12:00–1:00 pm, MCR

Important Dates:
March 29: Priority application deadline. Applications due to Academic Affairs.
April 5: Students notified of acceptance into course
April 19: $500 non-refundable deposit due
April 26: $1,131due (remaining program course fee)
April 26: All tuition and fees due: $4,932 for Undergraduates; $5,208 for Graduates

We Love LA is a week-long, intensive class that will explore Los Angeles' role as the epicenter of the West Coast art scene and shed light on how LA transitioned from art world outpost to international hub. Students will visit the studios of working artists and many of LA's landmark institutions, including MOCA, LACMA, the Hammer Museum, LACE, and the Getty. The class will explore the expansive commercial gallery scene and meet with local art dealers, curators, and artists, including artists who have moved to LA from the Bay Area and entrenched themselves in the LA landscape. The class will also participate in a day-long, on-site workshop at the studio of artist and SFAI alumnus Brice Bischoff, aimed at producing artworks that respond to students' experiences in the city. In addition, students will tour the architectural and pop culture sites, known to all through film and television, that make LA a part of the collective conscience.
Satisfies Urban Studies Elective
Satisfies 3 units of the 6-unit Off-Campus Study Requirement

Program course fee: $1,631
The program course fee includes lodging and ground transportation in LA. The program course fee does not include round-trip airfare to LA or meals.

Enrolled students pay tuition for three (3) credits and a program course fee of $1,631 for this Faculty-Led Program. Tuition and Fees for *We Love LA* must be paid no later than April 26.

Students interested in applying for *IN-206-1* We Love LA are encouraged to attend an information session and should email Academic Affairs at *academicaffairs@sfai.edu* for a Faculty-Led Program application. Applications must be received by March 29 along with materials listed on the application. Student applications will be reviewed by the Faculty-Led Program leader in conjunction with Academic Affairs. Prior to submitting applications, all students must meet with Financial Aid.

Keith Boadwee studied at UCLA in the late 80s where he worked with Paul McCarthy and Chris Burden, who have both been influential on his practice. Boadwee's works have been included in the Venice Biennial, the New Museum's Bad Girls *exhibition, MOCA Los Angeles'* Portfolio of Photography *curated by Cindy Sherman,* BAY AREA NOW *3 at Yerba Buena Center for the Arts, and MoMA PS1's* Into Me/Out of Me. *For the last four years, he has worked with his collaborative CLUB PAINT producing paintings and drawings that explore his continued fascination with the body, actionism, expressionist painting, sex, humor, and abjection. Recent exhibitions include solo shows at White Columns, New York; Steven Wolf Fine Art, San Francisco; Good Children Gallery, New Orleans (as part of Dan Cameron's Prospect 1.5); and Niklas Schechinger Fine Art, Hamburg and Berlin. Boadwee lived and worked in Los Angeles from 1983-1999, has exhibited there extensively, and still has deep ties to the city.*

FACULTY-LED PROGRAM: ITALY, PAST AND PRESENT

53rd International Art Exhibition - La Biennale di Venezia
Palazzo delle Esposizioni, Giardini; Venice 2009
Photo: Giorgio Zucchiatti
Courtesy of Fondazione La Biennale di Venezia

IN-215-1 Italy: Past and Present
Mark Van Proyen
Prerequisite: Junior Standing (60 units) and Permission of Instructor

JUNE 3–14, 2013

Information Sessions:
Wednesday, March 13, 12:00–1:00pm, 16B
Wednesday, March 27, 12:00–1:00 pm, 18
Monday, April 1, 12:00–1:00 pm, MCR

Important Dates:
March 29: Priority application deadline. Applications due to / Academic Affairs.
April 5: Students notified of acceptance into course
April 19: $500 non-refundable deposit due
April 26: $1,400 due (remaining program course fee)
April 26: All tuition and fees due: $4,932 for Undergraduates; $5,208 for Graduates

Italy: Past and Present is an off-site travel class exploring the cultural tension that exists between the traditional Renaissance and pre-Renaissance art of northern Italy and the globalized spectacle of contemporary art as it will be presented at the 55th Venice Biennale during the summer of 2013. Using selected readings and lectures complemented by eight days of site visits, the class will examine the cultural and historical background of a wide variety of key master-works of Italian art from 1300 to 1600, and contrast their artistic effects, iconography, and cultural contexts with those of the many international artists who are selected to participate in this summer's Biennale.
Satisfies Art History Elective
Satisfies Critical Studies Elective
Satisfies Painting Elective
Satisfies Drawing Elective
Satisfies Studies in Global Cultures Requirement
Satisfies 3 units of the 6-unit Off-campus Study Requirement

Program course fee: $1,900
The program course fee includes lodging in Venice, in-country transportation for day trips to Florence and Milan, admission to select museums visits, and daily breakfast at the hotel. The program course fee does not include round-trip airfare to Italy or other meals.

Enrolled students pay tuition for three (3) credits and a program course fee of $1,900 for this Faculty-Led Program. Tuition and Fees for *Italy: Past and Present* must be paid no later than April 26.

Students interested in applying for *IN-215-1 Italy: Past and Present* are encouraged to attend an information session and should email Academic Affairs at *academicaffairs@sfai.edu* for a Faculty-Led Program application. Applications must be received by March 29 along with materials listed on the application. Student applications will be reviewed by the Faculty-Led Program leader in conjunction with Academic Affairs. Prior to submitting applications, all students must meet with Financial Aid.

Mark Van Proyen is Associate Professor of Painting and Art History at the San Francisco Art Institute. He is a columnist and critic for Artweek, *a contributing editor for* Art in America, *and has contributed writing to* Art Issues, Square Cylinder, Art Practical, Zyzzyva, *and* Bad Subjects. *In 2006, the journal* Art Criticism *devoted an entire issue to his manuscript* Administrativism and Its Discontents. *He has also written catalog texts for the Crocker Art Museum, the San Jose Art Museum, and the Circulo de Belles Artes in Madrid, Spain. His visual work has been exhibited widely. He has attended and written about the Venice Biennale in 2001, 2005, 2007, 2009, and 2011.*

MASTER CLASSES

Tuan Mami
The Cover No. 1
Public performance, Hanoi, 2007

As part of the 2013 Summer Institute, SFAI's master classes offer students the unique opportunity to work with recognized, established artists who are highly skilled in their respective crafts. These courses offer students the unique opportunity to work with recognized, established artists who are highly skilled in their respective crafts.

PR-330-1 Master Class:
Drawing Prints – Printing Drawings
Larry Thomas
Prerequisite: DR-120 and Beginning Printmaking
4-week session I: June 17–July 12,
Monday–Friday, 9:00 am–1:30 pm

In this course, students will have an opportunity to work with a printmaking master and former SFAI Dean whose work encompasses various media including painting, drawing, printmaking and calligraphy. Exploration will be a key ingredient as students encounter various drawing techniques as a fundamental aspect in the development of prints. Using both traditional and experimental methods of drawing and printmaking, students will investigate various technical processes that incorporate polymer mediums, beeswax, transparencies, monotype, and transfers, combined with direct drawing and collage. Such strategies will afford students a broad range of possibilities for unique image development. Students will be encouraged to explore new ways of working with familiar materials and techniques and subsequently to develop new directions in their work. This course is designed for students who wish to complete a specific project(s) within the concentrated four-week summer session.
Satisfies Printmaking Elective

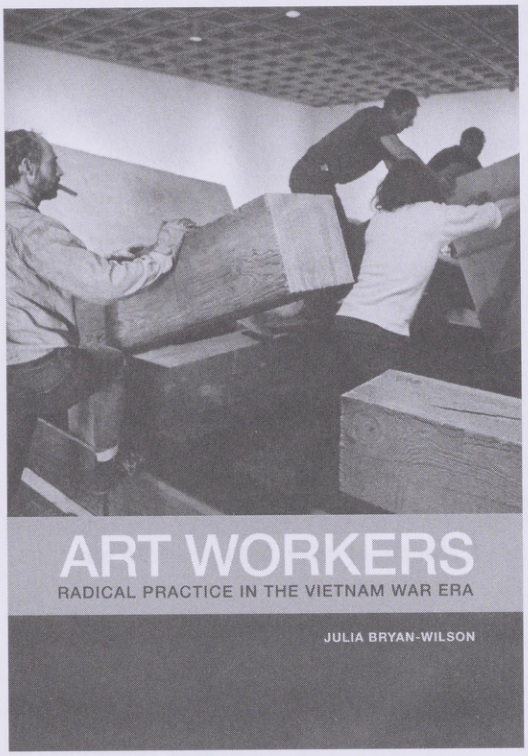
Larry Thomas is an accomplished visual artist and has been a visiting scholar at the American Academy in Rome and an artist-in-residence at the Djerassi Resident Artists Program, the Ragdale Foundation, and the Sitka Center for Art & Ecology. He is the recipient of two National Endowment for the Arts Individual Fellowships, and has work in the permanent collections of artist's books at the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Houghton Library at Harvard University, among others. Thomas worked at SFAI for many years in teaching and administrative positions, including Dean of Academic Affairs, Interim President, and Chair of the Printmaking Department. Each summer he teaches a drawing workshop at Sitka Center for Art & Ecology, Oregon.

NG-220-1 Master Class: Performance in the Public Sphere
Tuan Mami
Prerequisite: One 100-level studio course
Intensive: June 3–14, Monday–Friday, 9:00 am–6:00 pm

This two-week intensive course provides students with a special opportunity to work with Vietnamese conceptual artist Tuan Mami. Performance is one of the best vehicles for dialogue and the deconstruction of the self within an academic context. This class is designed for students working and/or interested in public performance art, with an emphasis on dialogue, context, practice, and audience. Students will consider alternative modes of public engagement and performance and receive an introduction to contemporary performance art from Asia, concentrating on work produced in Vietnam. In the last 15 years Vietnam has developed a strong contemporary art scene, embracing performance art in spite of political pressures and ongoing censorship within its post-Communist society. Students will share performance work in a critique environment. The course will include in-studio workshops with physical exercises; discussions on art in the context of public spaces; and opportunities to practice performances in site-specific environments. Working directly with Tuan Mami, each student will realize one public performance piece by the end of the intensive, considering public spaces for interventions and collaborative work.
Satisfies New Genres Elective
Satisfies 3 units of the 6-unit Off-Campus Study Requirement

Born in Hanoi, Vietnam, Tuan Mami studied Fine Arts at Hanoi Fine Art University and has been recognized for his provocative public performances, both within Asia and Europe. He was included in the critically acclaimed exhibition Skyline with Flying People, at the Japan Foundation in Hanoi (2012). He is a recipient of numerous residencies, including San-Art Laboratory in Ho Chi Minh City, Vietnam; Hoyoong performing arts center in South Korea; Tokyo Wonder Site, Tokyo, Japan; and The Asia-Europe Art Camp 2010, Shanghai, China. Recent solo exhibitions include Celebration of Our Moment and Farewell Party at Halle 6 in Munich, Germany (2011), and What's Mom Waiting for? at Hooyong Arts Center, Hooyong, South Korea (2011).

ART CRITICISM CONFERENCE



Julia Bryan-Wilson
Art Workers,
University of California Press, 2009

AUGUST 12–17, 2013

SFAI's Art Criticism Conference introduces participants to the contemporary practice of writing about art in its many poetic and professional functions, while acquainting them with art-historical practice. The 2013 Art Criticism Conference is coordinated by Mark Van Proyen, art critic and Associate Professor in SFAI's Painting Department.

The conference consists of a week-long seminar for enrolled students (see page 51), as well as the following public events held in the SFAI lecture hall at 800 Chestnut Street.

Oscar Wilde, *The Critic As Artist*
Tuesday, August 13, 7:30 pm
In 1890, Oscar Wilde published a quartet of plays under the title of *Intentions*, one of which was *The Critic as Artist*. Full of witty repartee, the play is a philosophical dialogue that takes the role of criticism as its subject. It makes provocative claims about the importance of criticism to art, as well as why criticism should be something more than journalism. Over one hundred years after its initial publication, the issues raised by this play still resonate, and in many ways the play anticipates the philosophical orientations of many postmodern critics.

For nine years, SFAI's summer Art Criticism Conference has staged a public reading of Wilde's famous play as part of its annual inquiry into the state of art criticism. Actor and teacher Clayton B. Hodges, currently of Sierra Repertory Theatre, will direct and perform in the reading.

Keynote Speaker: Julia Bryan-Wilson
Thursday, August 15, 7:30pm
Julia Bryan-Wilson is Associate Professor of Modern and Contemporary art at the University of California, Berkeley. She is the author of *Art Workers: Radical Practice in the Vietnam War Era* (University of California Press, 2009) and the editor of *Robert Morris*, forthcoming from the MIT Press in the OCTOBER Files series. Bryan-Wilson is a frequent contributor to *Artforum* and has written criticism on artists such as Sharon Hayes and Carey Young. Some of her recent scholarly publications include "Practicing Trio A" (about learning Yvonne Rainer's well-known dance, which appeared in the journal *October*); "Dirty Commerce: Art Work and Sex Work Since the 1970s (*differences: A Journal of Feminist Cultural Studies*); "Invisible Products" (*Art Journal*); and "Occupational Realism" (*TDR: The Drama Review*). She is completing a book about contemporary textiles and politics.

GRADUATE LECTURE SERIES

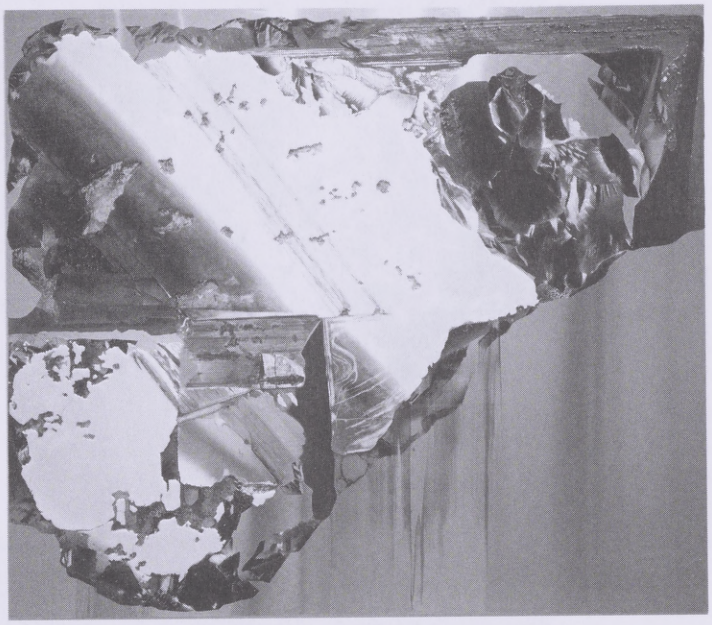
The Graduate Lecture Series supports support the MFA, MA, and Post-Baccalaureate programs by giving graduate students exposure and access, on a weekly basis, to artists, scholars, and practitioners working in a wide variety of disciplines within the community as well as individually. This series will take place on Fridays at 6:30pm in the Lecture Hall at 800 Chestnut Street. In addition to attending the public lectures, students will have the opportunity to meet with select guests for individual critiques and small group discussions. Attendance is required for all Low-Residency MFA students.

Friday, June 21 / Marjorie Vecchio
Marjorie Vecchio, PhD, is an independent curator. From 2006–2012, she was Director of Sheppard Fine Arts Gallery, University of Nevada, Reno. Since 1999, she has curated over 40 exhibitions; worked with more than 250 artists; published 20 scholars, philosophers, writers, and poets in 25 catalogues; and written over 20 catalogue essays. In 2009, she was awarded the inaugural Scholar-in-Residency at Columbus State University, Georgia, to work on her forthcoming book, *The Films of Claire Denis: Intimacy on the Border*, which includes an introduction by Wim Wenders (2013, IB Tauris: London).

Friday, June 28 / Ron Athey
Ron Athey is an artist and writer. Coming into performance through the Los Angeles punk scene in the early 1980s, he is best known for his visceral works such as *Four Scenes From a Harsh Life* (1994) and *Self-Obliteration* (2007–2011), which position his own queer, post-AIDS body against a politically violent mainstream. Now in the third decade of his artistic career, Athey continues to explore challenging subjects like the relationships between desire, sexuality, trauma, and ecstatic experience. The first book dedicated to Athey and his work will be published in 2013 by the Live Art Development Agency.

Friday, July 19 / Leslie Shows
Leslie Shows uses diverse materials such as aluminum, plexiglass, rust, ink, sand, mylar, and sulfur, in addition to paint and collage, in layered, primarily 2-dimensional works that address landscape depiction, scale, and the illusionistic and representational capacities of materials. She has exhibited at the 2011 Mercosul Biennial in Brazil, the 2006 California Biennial at the Orange County Museum of Art, the Oakland Art Museum, Yerba Buena Center for the Arts, and the San Francisco Museum of Modern Art. She has been the recipient of a Eureka Fellowship, an SFMOMA SECA Award, an Artadia Award, and the Tournesol Award from Headlands Center for the Arts. In addition to group shows throughout the United States, Shows has had solo exhibitions with the Jack Hanley Gallery, New York: Haines Gallery, San Francisco; and the Bemis Center for Contemporary Art, Omaha.

Friday, July 26 / Michael Arcega
Michael Arcega is an interdisciplinary artist working primarily in sculpture and installation. Directly informed by historic events, material



Leslie Shows
Face P, 2011
Mixed media on aluminum, 55"x 48"

significance, and the format of jokes, his subject matter deals with sociopolitical circumstances where power relations are unbalanced. Arcega's work has been exhibited at venues including the de Young Museum, Yerba Buena Center for the Arts, and Museum of Craft and Folk Art, San Francisco; Berkeley Art Museum; Orange County Museum of Art; The Contemporary Museum, Honolulu; Museum of Fine Arts, Houston; and CUE Art Foundation, New York. An alumnus of SFAI, he is a recipient of an Art Council grant (Artadia), Joan Mitchell MFA Award, Murphy Cadogan Fine Arts Fellowship, Headlands Center for the Arts MFA Fellowship, and Guggenheim Fellowship.

Friday, August 2 / Lucy Raven
Lucy Raven is a writer, editor, and artist whose work explores the relationship between still photography and the moving image, as well as the effects of technology on the world. Her work has been included in exhibitions and screenings internationally including *Forum Expanded*, Berlinale, Berlin (2013); *Lucy Raven: Hammer Project*, Hammer Museum, Los Angeles (2012); *Whitney Biennia*l, Whitney Museum of American Art, New York (2012); *Documentary Fortnight*, Museum of Modern Art, New York (2010); and *Greater New York*, PS1, Long Island City, New York (2010). Raven is a contributing editor to *BOMB* magazine, and her writing has appeared in publications such as *Artforum*, *BOMB*, and *October*. She was the co-curator with Fionn Meade of *Nachleben* at the Goethe Institute, New York (2010); co-curator with Regine Basha and Rebecca Gates of *The Marfa Sessions* at Ballroom Marfa, Marfa, Texas (2008); associate producer on *Urbanized* (2012); and co-producer of a series of online documentaries for the Oakland Museum of California (2012). Raven was born in Tucson, Arizona in 1977 and lives in New York City and Oakland, California.

SUMMER INSTITUTE FACULTY RECOMMENDATIONS

April Peterson (BFA candidate, Photography)
My Hiding Place (detail)
Digital print on luster paper, 8" x 8"

Selections from a personal, informal, opinionated, and non-canonical list of faculty reading, film, exhibition, and artwork recommendations.

BOOKS

***Cosmopolitanism and Culture*, Nikos Papastergiadis**

There are many writers out there (like Kwame Anthony Appiah and Paul Gilroy) who develop cosmopolitanism's ethical imperatives. Papastergiadis provides a useful history, overview, and analysis of these, but also addresses how some of these questions—from the practicalities of adapting to a rapidly changing world to imagining alternatives and oppositions—are expanding the roles artists and artistic practices can play in the contemporary world beyond the art object and the exhibition space. A kind of new New Genres…
Allan deSouza, Co-Director, Low-Residency MFA Program

***Crush*, Richard Siken**

"It's not like a tree, where the roots have to end somewhere / It's more like a song on a policeman's radio." If there's a better description anywhere of Deleuzian rhizomatics I've yet to read it, but Siken's talking here about love. I think. His work supports static philosophizing but moves through it and past it to offer remarkable scenes of dirty sex, shame, and obsession from the viewpoint of a speaker who knows better, can't help himself, and doubts if his knowing makes a difference. Harrowing and gorgeous at once, this is exactly what poetry is supposed to do.
Cameron MacKenzie, Visiting Faculty, Interdisciplinary Studies

Italo Calvino

Echoing Eco's semiotics, Calvino never disappoints. My recommendations are *If on a Winter's Night a Traveler*, a masterfully crafted, positively bookish mystery comprising a series of false starts, first chapters written in distinctly different literary genres. *Invisible Cities* imagines other possible worlds, each compelling and thought-provoking. Isn't that what we're all striving for, after all? Finally *Cosmic Comics* and *T-Zero* posit other worlds as well, as sci-fi that can be read as a series of theoretical origin myths (or just for fun).
Claire Daigle, Co-Director, Low-Residency MFA Program

FILMS

If you're going to San Francisco…

Welcome to San Francisco! If you're new to the city, and looking for an excuse to get together with new friends—curate a San Francisco Film Night and watch for how many spots you already recognize and how many strange spatial dissymmetries you can identify. Don't be too proud to mix the lowbrow in with the highbrow. Some titles to get you started: *20,000 Leagues Under the Sea* (1954); *Cockettes* (2002); *Guess Who's Coming to Dinner* (1967); *The Maltese Falcon* (1941); *Sneakers* (1992); *So I Married an Axe Murderer* (1993); *Star Trek IV: The Voyage Home* (1986); *The Joy Luck Club* (1993); and *Vertigo* (1958).
Nicole Archer, Visiting Faculty, History and Theory of Contemporary Art

***Monsieur Lazar*, dir., Phillippe Falardeau, 2011**

Great story of undocumented Algerian immigrant to Montreal who fills in for a Canadian teacher who committed suicide. In so doing he affects the lives of his students, as well as his own untold life in complicated post-revolutionary Algeria, immeasurably.
Carolyn Duffey, Visiting Faculty, Urban Studies

EXHIBITIONS

Documenta 13 – 2012

Carolyn Christov-Bakargiev's monumentally-scaled Documenta 13 was organized around ideas presented through artworks gathered in a central hall of the Fridericianum Museum's first floor. Titled "The Brain," this grouping was both the source and the puzzle to be solved by the numerous artworks—many of impressive scale—spread across a variety of traditional and non-conventional sites throughout the city of Kassel. The connectivity between the works in the exhibition was wonderment and the contingency of meaning. Witnessing this quinquennial was an exercise in, as Steven Henry Madoff writes, "finding the story of the social through things."
Betti-Sue Hertz, Visiting Faculty, Exhibition and Museum Studies

WORKS OF ART

***Spiral Jetty*, Robert Smithson**

Especially since its re-emergence as a kind of white crystalline Tara of the desert. I visited it a few years back—a bit of a pilgrimage. For me it's a rare example of an art work that kind of goes beyond whatever the artist's intentions were, and, indeed, the historical conditions of its production. I saw Nancy Holt's *Sun Tunnels* on the same trip and, if anything, they were even more impressive than the Smithson. Space-Time technology that makes NASA seem redundant.
Simon O'Sullivan, Graduate Lecture Series

PATHWAYS TO STUDY

Work by **Riho Kuremtasu** and **Elise Inferrera**
(BFA candidates, Design and Technology)
from the Fall 2012 course *Locative Media*.

Pathways to Study are intercurricular, thematically linked course sequences that cut across the offerings within the School of Studio Practice and the School of Interdisciplinary Studies. For the Summer Institute 2013, we focus on Public Practices.

PUBLIC PRACTICES

Public practices embrace the many and varied strategies for placing contemporary art in the public realm, from the traditional artist's commission to community-based municipal percent-for-art programs to unauthorized actions and guerilla street performances. Embracing objects and experiences, physical interventions in public space, and conceptual reframings of life in public, the expanding field of public practices challenges artists to pose questions about and posit imaginative responses to how we live together in the world. Students who enroll in the following courses will have the opportunity to gain experience in creative collaboration, community engagement and the public sphere.

DT-220-1	Creating Innovative Interior Spaces Using Immersive Media
NG-204-1	Installation
NG-220-1	Performance in the Public Sphere
IN-206-1	We Love LA
IN-220-1	Puppetry with a Twist
SC-207-1	Sustainability Studio

Registration

Priority Registration

Academic Advising

Add/Drop Procedures

Withdrawal Dates/Procedures

REGISTRATION

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought, class, and major. Students registering for the first time at SFAI or students advancing to a higher degree or certificate program are considered new students. Students officially enrolled in the semester previous to the one for which they are currently registering, or students returning from a leave of absence or from an off-campus program authorized by SFAI, are considered continuing students. Students who have voluntarily or involuntarily withdrawn from SFAI should contact the Admissions Office for information on being readmitted.

PRIORITY REGISTRATION

Continuing degree-seeking students are offered—and strongly advised to take advantage of—priority registration. Priority registration allows continuing degree-seeking students to register for courses by appointment in advance of the semester in which those courses are being taught. Priority among continuing degree-seeking students is determined by the number of cumulative units, with First-Semester Freshmen registering first, followed by Seniors, Juniors, Sophomores and ending with Second-Semester Freshmen in decreasing order of cumulative units. A packet is distributed to continuing degree-seeking students in advance of registration that includes information specific to each such student regarding the date and time of priority registration; a registration form; and an updated curriculum record.

Because certain classes fill up quickly, students are strongly advised to register, with a completed registration form, at the appointed time. If a requested course is full, a student may still be able to add the course during the add/drop period if a space becomes available. Before selecting courses, students should check the schedule as well as its addenda at *www.sfai.edu/course-schedules* to be sure that all prerequisites for courses have been completed. If a student has taken courses out of sequence or has not taken the necessary prerequisites for the selected courses, they will be denied registration and referred to the academic advisor.

Holds on Student Accounts

All student account balances must be resolved before registration. Students should ensure that all holds are cleared prior to their registration appointment. Students will not be permitted to register for classes until all financial holds are resolved.

Hours of the Registrar's Office

The Registrar's Office is open between the hours of 9:00 am and 5:00 pm, Monday through Friday, but students must register by appointment. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

Summer 2013 Registration Schedule

April 10–12, 2013
Priority registration for continuing MA, MFA, and Post-Baccalaureate students

April 15–19, 2013
Priority registration for continuing BA and BFA students

May 1, 2013
Early registration for new students begins

May 20, 2013
Early registration for non-degree students begins

Continuing MA, MFA, and Post-Baccalaureate Students

Registration priority for MA, MFA, and Post-Baccalaureate students is determined by the number of units earned.

MA, MFA, dual degree MFA/MA and Post-Baccalaureate students must obtain the signature of a graduate faculty advisor on the initial registration form as well as for all add/drop requests. Tentative course selections should be considered in advance of advising appointments. Students should consult their registration letter for the date and time of registration.

Continuing BA and BFA Students

BA and BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Students should consult their registration letter for the specific date and time of registration. Continuing students register at the Registrar's Office during their priority registration time or any time thereafter, until the end of the add/drop period. Phone registration is not permitted. Students may not register before their appointment.

Non-degree Students

Non-degree students should submit completed registration forms to the Registrar's Office.

ACADEMIC ADVISING

Graduate

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) or one of the graduate faculty advisors, Frances McCormack (*fmcormack@sfai.edu*) and John Priola (*jpriola@sfai.edu*), prior to registration each semester. Scheduled advising takes place at the time of registration.

Registration forms as well as add/drop forms must be signed by a faculty advisor or the MA or MFA Faculty Director in order to be processed.

Undergraduate

Advising for newly admitted undergraduates begins with an admissions counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements, and remaining electives.

Undergraduate students with 45 units or less, and 99 units and above, must obtain the signature of the Undergraduate Academic Advisor on the initial registration form as well as for all add/drop requests. It is recommended that *all* students see the advisor to establish clear and reasonable academic goals by developing a semester-by-semester plan for the timely and successful completion of all degree requirements. In addition to degree requirements, the advisor is available to discuss the declaration of majors and minors, change of majors, travel opportunities and co-curricular services, including the integration of internships into a degree plan. Peter Blackman, Undergraduate Academic Advisor, is available to meet with students during drop-in hours from 12:00–1:00 Tuesday–Friday (unless otherwise noted) and students are encouraged to email or use the sign-up sheets outside his office to schedule an appointment. (*pblackman@sfai.edu*, Office location: Studio 15)

Students with 90 units or more are strongly encouraged to meet with Susan Martin (*smartin@sfai.edu*), the Assistant Dean for Academic Success, to ensure their educational and professional goals are being met as they prepare for the final two semesters at SFAI. Her office is located on the Mezzanine, next door to the Registrar's Office. Students are encouraged to email her for an appointment (*smartin@sfai.edu*).

In addition, faculty mentors and Department Chairs are available to discuss the educational and co-curricular opportunities in the Bay Area available to students to inform and enhance their educational experience at SFAI.

ADD/DROP DATES AND PROCEDURES

Add/Drop Deadline for Summer 2013:
June 3, 2013 - Intensives
June 18, 2013 - 4-week session I
June 21, 2013 - 8-week session
July 16, 2013 - 4-week session II
August 12, 2013 - HTCA-301 only

Students may change their schedules any time after priority registration until the end of the add/drop period by completing an add/drop form in person at the Registrar's Office. Changing from one section to another of the same course requires adding and dropping. The add/drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the eleventh week, and a grade of W is assigned; after the eleventh week, a grade of F is assigned.

Nonattendance

Any student that does not attend the first day of a course without providing prior notification to the faculty or Dean of Students may be administratively dropped from the course.

After the first week of classes, SFAI does not automatically drop students who elect not to attend. Nonattendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary add/drop forms and to notify the Registrar's Office when adding or dropping a course.

International Students

In order to maintain F-I visa status with the Department of Homeland Security, international students are required to maintain full-time enrollment status (12 units) in each fall and spring semester until graduation. International students who are considering dropping a course should consult with the Student Affairs Office to ensure that they can still maintain full-time enrollment status. International students who need to enroll for less than full-time status must satisfy specific requirements and receive advance approval from the Student Affairs Office. Failure to secure advance approval will result in loss of F-I status in the United States.

WITHDRAWAL DATES AND PROCEDURES

Individual Course Withdrawal

Students may withdraw from a single course after the official add/drop deadline and are strongly encouraged to see an advisor before withdrawing from a course. Withdrawal from any course will result in the assignment of a grade of W if the withdrawal is completed by the dates indicated in the academic calendar. Withdrawals after the stated deadline will result in the assignment of a grade of WF. Exceptions to the official withdrawal policy require an appeal to the Academic Appeals Committee.

Complete Withdrawal from All Degree Program Courses

Students wishing to withdraw from SFAI must formalize their request by meeting with the Dean of Students and completing the Withdrawal /Hiatus Form. Students may withdraw during a term while registered for courses, immediately following a term in which they were registered, or prior to the beginning of the next term for which they are due to register. Continuing students who complete the formal withdrawal process will have thedesignation "withdrew with notice" posted to their permanent academic transcript.

Graduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting either the Dean of Academic Affairs or the Dean of Students. Neither absence from classes, nonpayment of fees, nor verbal notification (without written notification following) will be regarded as official notice of withdrawal from SFAI. Exemptions from the official withdrawal policy require an appeal to the Academic Appeals Committee. Exemptions will only be granted to students who can document extenuating circumstances. Letters of appeal should be addressed to the Academic Appeals Committee c/o the Registrar's Office. Please note that neither failure to attend classes nor failure to pay tuition constitutes a withdrawal.

New Student Deferral/Withdrawal

New students who register for classes but subsequently choose not to attend SFAI, and who have not attended any class during the semester, must notify the Admissions Office in writing as soon as possible but no later than June 3, 2013 in order to avoid tuition charges for the Summer 2013 semester. Standard refund policies (see page 20) apply to students who have attended at least one class during the semester or who do not notify SFAI of their intent not to enroll by the deadline. Students who wish to defer their admission to a future term should do so in writing with the Admissions Office.

Tuition and Fees for Summer 2013

Tuition Payment Deadlines

Tuition Payment Plans

Refund Policy

TUITION AND FEES FOR SUMMER 2013

All tuition and fee balances must be paid by the payment deadline. **For courses beginning before June 1, tuition is due May 15. For courses beginning June 1 and after, tuition is due June 1.** This means that the semester balance must be paid in full unless covered by financial aid. Students who fail to pay in full or make the necessary arrangements for payment by the end of the add/drop period will not be permitted to continue attending classes.

BA, BFA, and non-degree tuition per semester

1–11 units	Multiply each unit by $1,644
12–15 units	Pay a flat tuition rate of $18,768
Over 15	$18,768 plus $1,644 per unit

MA, MFA, and Post-Baccalaureate tuition per semester

1–11 units	Multiply each unit by $1,736
12–15 units	Pay a flat tuition rate of $19,760
Over 15	$19,760 plus $1,736 per unit

Fees

1. Student Activity fee is $35 per semester.
2. Materials fee is $200 per semester for all MFA, MA/MFA dual degree, BFA, and Post-Baccalaureate students enrolled in six or more units. Materials fee is $50 for BA students enrolled in six or more units. No material fees are assessed for MA students.
3. Technology fee is $200 per semester for all students enrolled in six or more units.
4. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details.
5. All Study/Travel Courses require a $500 nonrefundable deposit.
6. Facilities fees are $300 for students who are not enrolled in summer courses but would like to use SFAI facilities over the summer.
7. BFA Graduate Exhibition: $150
8. Commencement fee is $100 for all graduating students.

MFA Fees

1. MFA Graduate Exhibition and Catalogue: $300
2. MFA Final Review (charged only to students not enrolled in classes): $300

Exchange Students

1. Incoming students pay Materials fee, Technology fee, and Student Activity fee prior to registration.
2. Outgoing SFAI students do not pay Materials fee, Technology fee, or Student Activity fee to SFAI. However, if fees are assessed by the foreign institution, the outgoing SFAI student will be responsible for paying those fees to the foreign institution in full.

TUITION PAYMENT DEADLINES

New and Continuing Degree-seeking Students

All tuition and fee balances must be paid by the payment deadline. **For courses beginning before June 1, tuition is due May 15. For courses beginning June 1 and after, tuition is due June 1.**

Payment for Faculty-Led Programs

For Faculty-Led Programs, in addition to tuition, program fees covering additional costs such as room and board are charged to a student's account at the time of registration and are due in full by the date noted on the individual program's literature. All fees must be paid before departure. All deposits and fees for Faculty-Led Programs are nonrefundable. Tuition and fees for Faculty-Led Programs are due on the date listed under each Faculty-Led Program course description.

Non-degree Students

Tuition is due in full at the time of registration. Payment may be made in the Student Accounts Office by cash, check, or credit card.

Tuition for any class that is scheduled outside the first day of the regular semester session (i.e. intensive classes or faculty-led programs) will be due according to specified due dates but no later than 3 weeks before start date.

Obligation for Payment

Enrollment constitutes a financial contract between the student and SFAI. The student's rights to services and benefits are contingent upon them making all payments as agreed upon. If payments of amounts owed to SFAI are not made when they become due, SFAI has the right to cancel the student's registration and/or administratively withdraw them from the current term, withhold their grades, transcripts, diplomas, scholastic certificates, and degrees, and impound their final exams. Failure to maintain good financial standing with SFAI will result in denied participation in any deferred payment plans and/or some forms of financial aid. In addition, balances due SFAI are reported by our collection agencies, which may impact the student's credit ratings.

Students who are not current in their own, their parents', or their parties' financial obligations with respect to their enrollment may be immediately withdrawn from courses and placed on administrative leave before, during, or after an academic term, at the discretion of the Institute, without advanced notice.

Holds on Student Accounts

Prior to registering for a new term, the student must pay any outstanding balances from any preceding terms. If the student does not pay their outstanding balances or make payment arrangements satisfactory to SFAI, they will not be permitted to register. This policy applies to any outstanding balances with SFAI.

TUITION PAYMENT PLANS

To complete the enrollment process, the student must choose a payment option for the term and complete any additional steps required for that option. The student must complete these steps by the payment due date for the term as published in the academic calendar. Failure to do so will result in cancellation of the student's registration.

SFAI offers alternative options for payment of tuition charges:

A) A full payment option that requires one payment after deducting financial aid.

B) A monthly payment option that divides tuition, after deducting financial aid, into four (4) monthly installments.

- Monthly payment plans are available to students enrolled in six units or more per semester that are in good financial standing.
- Students that enroll in fewer than six units must pay in full at registration.

Methods of Payment

- Tuition payments may be made by cash, check, credit card, or bank draft payable to "San Francisco Art Institute". Students may pay online via WebAdvisor; by phone by calling the Student Accounts/ Cashier's Office; or by mail.
- Debit card, ACH, wire transfer, VISA, MasterCard, and American Express will be accepted for payment.
- Monthly payments under the monthly payment option may also be charged to a debit card, VISA, MasterCard, or American Express, and will be automatically charged on the first of each month.
- *Note: there is a 2.5% banking transaction fee charged by the bank on all credit card transactions. There are no fees for electronic check transactions or debit card transactions.*

Fees

- An administrative fee of $25 will be charged for students selecting the monthly payment plan option.
- A $50 fee will be charged for returned checks.
- Late fees of $25 per month will be charged for all delinquent payments received after the 15th of the month.

Interest

- Interest will be charged at the rate of 0.83% per month on the outstanding balance after the published tuition payment due date.

REFUND POLICY

Dropped Classes by Degree and Non-degree Students

Full tuition refunds for dropped classes, excluding intensive classes (which have an add/drop date of the first day of class), are given only during the add/drop period in the first two weeks of the semester for regularly scheduled classes, or during the stated add/drop period for courses that occur outside the regular schedule for the semester. No refund is given for withdrawals after the end of the add/drop period. It is the student's responsibility to complete the Withdrawal Form on a timely basis.

Complete Withdrawals by Degree and Non-degree Students

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a hiatus is based on the last date of attendance that is filed in writing with the Registrar's Office. It is the student's responsibility to complete the Withdrawal Form on a timely basis.

Withdrawing students must obtain a Withdrawal Form from the Registrar's Office and follow SFAI's withdrawal procedures in the Student Handbook. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term.

Financial Aid Recipients

The Higher Education Act Amendments of 2011 require SFAI and the withdrawing student to return any unearned federal aid funds (grants or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed Withdrawal Form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. For more information on financial aid, please visit *http://www.sfai.edu/financial-aid.*

Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges and who then subsequently drop classes may be required to repay some or all of the refund back to SFAI. It is strongly advised that financial aid recipients considering a reduction in course load consult with the Financial Aid Office before dropping classes.

Canceled Classes

SFAI will provide full tuition refunds and refunds of any related fees, if applicable, for classes that are canceled.

Academic Policy

ACADEMIC POLICY

Concurrent Registration

If a student plans to enroll concurrently with another accredited Bay Area college or university, or other institution, written course approval must be obtained, prior to registration with the other institution, from the Registrar's Office in order to ensure transferability. Courses may not be applied to degree requirements or electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat-tuition rate, or immigration status. SFAI's Residency Requirement allows students to transfer in up to 60 credits and students must complete their final 30 units at SFAI. Students on hiatus must also have written course approval prior to registration at another institution. Please consult the Registrar's Office for details.

College Credit Units and Transcripts

For degree courses, credit is offered as a semester unit. All courses are offered for three units unless otherwise specified.

Undergraduate courses are numbered 090–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate-level courses are available only to students admitted to SFAI's graduate programs.

If an official transcript is required, please complete a Request for an Official Transcript form available in the Registrar's Office or on the SFAI website at *www.sfai.edu/request-transcript*.

Policy Statement

All students should read the general regulations found both in this course schedule and in the current student handbook. PDFs of both publications may be found at *www.sfai.edu* under Current Students. Lack of familiarity with sections pertaining to any issues in question does not excuse students from the obligation to follow the policies and procedures set out therein. Although every effort has been made to ensure that both this course schedule and the current student handbook are as accurate as possible, students are advised that the information contained in them is subject to change or correction. Students should check for addenda to the course schedule at *www.sfai.edu/course-schedules*. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

Changes and Additions to the Course Schedule

Although SFAI will attempt in good faith to offer the courses as listed in this course schedule, SFAI reserves the right to cancel any course because minimum enrollment has not been met, to change instructor(s), and to change the time or place of any course offering.

Nondiscrimination Policy

SFAI expressly prohibits discrimination and harassment based on gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, child-birth or related medical condition, marital status, age, sexual orien-tation, or on any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Operating Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133" or to "Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202." SFAI has a commitment to provide equal educational opportunities for qualified students with disabilities in accordance with state and federal laws and regulations; to provide equality of access for qualified students with disabilities; and to provide accommodations, auxiliary aids, and services that will specifically address those functional limitations of the disability which adversely affects equal educational opportunity. SFAI will assist qualified students with disabilities in securing such appropriate accommodations, auxiliary aids and services. The Disability Services Office is located on the Chestnut Campus in the Student Affairs Office and can be reached at *disability@sfai.edu*.

Undergraduate Curriculum

Core Curriculum

Bachelor of Fine Arts Requirements

Bachelor of Arts Requirements

Courses that satisfy the Critical Studies, Social Science, Studies in Global Cultures, and Off-Campus Study Requirements

Minor Programs

—

BFA

Design and Technology
Film
New Genres
Painting
Photography
Printmaking
Sculpture

BA

History and Theory of Contemporary Art
Urban Studies

CORE CURRICULUM

The Core Curriculum at SFAI provides students with a well-informed, multifaceted foundation from which to approach their art practice. Encompassing the First Year Program, Art History Requirements, and Liberal Arts Requirements, the Core Curriculum helps students build foundational skills in research, critical thinking, and written and visual expression.

THE FIRST YEAR PROGRAM AT SFAI

First-year students enroll in a full complement of 100-level studio and academic courses that lay the foundation for advanced study in the major and minor programs available to them at the San Francisco Art Institute.

At SFAI, we immediately embrace the first-year students as artists and thinkers, and invite them into the creative and intellectual community of the school and the broader artistic and cultural resources of the Bay Area. Simultaneously, we challenge them to move beyond their assumptions about what art is and can be within an expanded field of cultural production. Throughout their first year at SFAI we encourage students to consider:

- How do artists translate raw experience into expressive form?
- How does imagination connect with analysis to deepen meaning?
- What historical narratives support creative work?
- How can an artist engage with society beyond the borders of art's conventional spaces of exhibition in the studio, gallery, and museum?
- What are the many ways to address audience and what does the audience bring to art?

The First Year Program Curriculum

Fall 2013	Spring 2014
Global Art History (3 units)	Modernity and Modernism (3 units)
English Composition A (Investigation and Writing) (3 units)	English Composition B (Nonfiction Writing) (3 units)
Contemporary Practice (3 units)	100-level elective course (3 units)
100-level elective course (3 units)	100-level elective course (3 units)
100-level elective course (3 units)	100-level elective course (3 units)

Contemporary Practice: Fall – 3 units

In *Contemporary Practice* students will begin to identify and strengthen their creative voices through collaboration and critique as practiced throughout the SFAI community. Active engagement in *Contemporary Practice* ensures students will have significant experience in establishing a creative dialogue through personal projects and collaboration with their peers. The course emphasizes hands-on experience within a culture of research, creativity, and communication and deepens the first-year students' relationships with and understanding of the multiple and diverse strategies of investigation that produce knowledge and culture.

Facilitating and supporting the first-year students' ongoing engagement with the SFAI community and Bay Area cultural resources are the co-curricular activities embedded into the course, including workshops, public lectures and openings, visits to local museums and galleries, and excursions to local artists' studios.

History and Theory of Contemporary Art

Global Art History: Fall – 3 units

The course surveys global art and architecture from the beginnings of art production in the prehistoric period through the end of the Middle Ages. The material is organized in rough chronology, focusing week-to-week thematically within specific geographical regions and historical periods including the ancient cultures of Egypt, the Near East, Greece, Rome, China, India, Africa, and the Islamic world, among others. Major topics include the origins and development of systems of writing in relation to the visual arts; the multiple and foundational definitions of "art" in various contexts; art's relation to power and propaganda in the defining of empires and nations states as they develop; and the role of art in relation to myth, religion and ritual. The course also focuses on developing a critical vocabulary and set of concepts for understanding and articulating global visual art in both historical context and in relation to contemporary practices.

Modernity and Modernism: Spring – 3 units

The course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material is organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions is what constitutes the many ways of defining the modern and the related terms modernism and modernity. The course poses possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism; changing patronage for art in an emerging system of commodity relations; the rise of urban centers; new ways of articulating intersubjectivity (psychoanalysis, "primitivism," etc.); visual technologies and their theorization; and the consolidation of modernist formalism that culminates with the writings of Clement Greenberg. Using Marilyn Stokstad's *Art History, Volume II* and local museums as primary resources, this course covers art and architec¬tural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).

English

The English requirement at SFAI is designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of the classes allows for close contact with faculty and substantial feedback of writing in progress. All incoming students are required to take the Writing Placement Exam (see page 26 for details) before registering. Some students may be required to register for *Seeing and Writing* before *Investigation and Writing*.

English Composition A (Investigation and Writing)
Fall – 3 units
A foundational course to develop critical reading and writing skills necessary for analyzing literary and visual works.

English Composition B (Nonfiction Writing)
Spring – 3 units
The second course in the writing sequence focuses on continuing development in writing, with emphasis on analysis, honing essay-writing skills, and preparing students for more advanced academic course work.

100-Level Electives – 15 units

First-year students are encouraged to range widely among the introductory courses in each department and program, building skills and widening their vision of the creative possibilities of art-making in an interdisciplinary context. Students will choose five 100-level courses across the major departments and programs, including liberal arts and transdisciplinary electives.

Breadth Requirements

Two of these five elective courses must fulfill the Breadth Requirements for Drawing and Media. Students will investigate these foundational areas of contemporary art practice, developing a familiarity with materials and processes and a historical and conceptual understanding of the trajectories that span the pre-history of cave painting to the postmodern conditions of new media and beyond.

» *Drawing – 3 units*
One 100-level course chosen across but not limited to Painting, Drawing, Printmaking, and Sculpture that foregrounds the expressive and representational power of line as a mode of making meaning, from the sketch to the schematic, from immediate gesture to attentive rendering, from the scribble on paper to the notational resolution of line into writing on a page.

» *Media – 3 units*
One 100-level course chosen across but not limited to Design and Technology, Film, New Genres, and Photography that addresses the conditions of reproduction, spectatorship, participation and user interface, social media, performance, and documentation that inform our contemporary relation to technology.

ART HISTORY REQUIREMENTS

Required art history courses provide students with an in-depth, critical understanding of important ideas, institutions, and discourses surrounding global art and culture.

Global Art History
Taken during the First Year Program

Modernity and Modernism
Taken during the First Year Program

Art Since 1945
A course focused on contemporary art in North America and Europe from 1945 to the present.

History of the Major (BFA only)
A course focused on the history of the medium in which the student is majoring.

Art History Elective (BFA only)
Any undergraduate Art History course.

BA students majoring in History and Theory of Contemporary Art take additional art history courses to fulfill requirements for the major.

LIBERAL ARTS REQUIREMENTS

SFAI's liberal arts requirements offer students grounding in the humanities and the social and natural sciences. The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of his or her practice in light of literature, history, philosophy, criticism, and art history. Some courses taken during the First Year Program fulfill liberal arts requirements.

Liberal Arts Requirements (units)	33
English Composition A*	3
English Composition B*	3
Humanities 200	3
Humanities 201	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Cultures	3
Critical Theory A +	3
Critical Theory B +	3
Elective	3

** Writing Placement Examination required upon matriculation.*

+ Must be taken at SFAI.

Courses that fulfill the distribution requirements are indicated each semester in the course descriptions.

English

Based on results of the Writing Placement Exam (WPE), administered at new-student orientation, and any transfer or AP credit, students are required to successfully complete the English Requirement. Students will be notified by letter of their writing course placement, which will override any previous registration. Students may need to add or drop courses based on their WPE score as specified in the placement letter. **All placements are final.**

ENGL-90 English Language Support for Artists
Designed to support English as a second language (ESL) speakers in their studies at SFAI, this course focuses on academic reading and writing, grammar, and vocabulary development.

ENGL-95 Seeing and Writing
Reading and composition course focused on building a foundation in analytical thinking and writing. ESL students who need further work will also get assistance with English grammar. To be followed by ENGL-100.

ENGL-100 English Composition A (Investigation and Writing)
Taken during the First Year Program

ENGL-101 English Composition B (Nonfiction Writing)
Taken during the First Year Program
Nonfiction Writing students who do **not** pass the Writing Portfolio may not enroll in Humanities 200 and 201 or Critical Theory A and B (CS-300 and CS-301) courses.

ENGL-102 Continuing Practices of Writing
ENGL-102 is designed for transfer students to hone their critical reading and writing skills, prepare them at the highest level for challenging coursework, and enhance their studio practice. Continuing Practices of Writing is a credit course and may be used to meet a studio elective or liberal arts elective requirement.

Humanities

Humanities courses develop an understanding of diverse cultures, ideas, and values by emphasizing social context and historical process. Course topics are organized thematically and faculty are drawn from multiple academic disciplines, including literature, philosophy, history, ethnic studies, science and technology studies, American studies, and area studies. Humanities courses aim to develop students' abilities to interpret complex written and visual texts, as a strategy for understanding the philosophical, social, and political issues that have significantly shaped human life.

The liberal arts requirements for humanities (HUMN-200 and 201) are intermediate-level courses that form a bridge between the English Composition sequence (100-level) and the Critical Theory sequence (300-level). Humanities 200 courses include a thematic or regional emphasis, and date from antiquity through 1500. Humanities 201 courses explore the emergence of the modern era from a global perspective (post-1500). These courses enhance analytic skill and develop oral and written expression to prepare students for advanced work. Prerequisites include English Composition A and English Composition B.

Science

Science courses introduce students to scientific methodologies as important modes of inquiry in the world, especially for developing environmental and planetary awareness. Many science courses introduce students to areas of art/science intersection and collaboration. We offer courses that reflect a range of scientific disciplines, including *Life Studies: Biology, Urban Ecology, Urban Hydrology*, and *Astronomy*. Additionally, we offer an exciting off-site course at the San Francisco Exploratorium, a museum of science, art, and human perception. The instructional team, led by a physicist, employs an experientially based learning method in which students design their own experiments and study physics-centered topics (often related to optics and sound).

Mathematics

Rather than teaching math in the abstract, all math courses emphasize student learning through creative projects. Some courses focus on the underlying mathematics of graphics technologies, information visualization, and interactive media. Because art is inherently spatial, other courses emphasize mathematics in relation to design, architecture, and geography. These courses are beneficial for artists and urban studies students, and are typically taught by a geographer or architect.

Social Science

Social science electives focus on the social foundations of human experience through multiple thematic approaches, disciplinary perspectives, and regional/area contexts. The social science curriculum includes diverse topics of interest from the disciplines of anthropology, sociology, psychology, political science, ethnic studies, and American studies. Faculty members at the SFAI have expertise in a wide range of geographic areas, including the Americas, Middle East, Eastern Europe, Africa and African Diaspora, and Asia. The social science curriculum includes 100-level and 200-level options for students.

Studies in Global Cultures

Developing an understanding of diverse cultures, knowledges, and ways of being is crucial for contemporary artistic development and meaningful civic participation, especially considering profound transformations occurring through processes of globalization. The Studies in Global Cultures requirement ensures that students learn about human experiences beyond a dominant Western perspective, and includes courses that focus on diverse cultures, ethnicities, and religions, as well as gender and sexual orientation. Importantly, this liberal arts requirement may be fulfilled through a wide range of courses in the studio fields, as well as in art history, the social sciences, and humanities.

Critical Theory

Critical Studies courses develop critical, multi-disciplinary perspectives on a wide range of contemporary cultural issues. The Critical Theory A (CS-300) and Critical Theory B (CS-301) sequence must be taken at SFAI, and is completed in the junior or senior year.

Critical Theory A provides a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

Critical Theory B is a special topics course that builds upon the theoretical foundations of Critical Theory A. The topics change each semester; recent courses include *Technoscience and Environmental Justice; Theories in Third Cinema*; and *Trauma, Resilience, and Creative Practice*.

Off-Campus Study Requirement

The San Francisco Bay Area is a nucleus for innovative and renowned art institutions and organizations. The off-campus study requirement ensures SFAI students the opportunity to actively engage with this community. It also helps students to gain important insight, experience, and skills necessary to succeeding after graduation, and facilitates the pivotal link between the classroom, the studio, and the world outside the academic institution.

All undergraduate students are required to complete 6 units of off-campus study toward their degree. Students who transfer in a minimum of 60 units are required to complete 3 units. For second-degree students who transfer in 90 units, the requirement is waived.

Faculty-Led Programs

Faculty-Led Programs are offered during the spring and summer intensive sessions and take students to a variety of places in the United States and abroad. Through a combination of travel and formal classes, these programs immerse a student in the history and culture of a particular place. Faculty-Led Programs range in duration from ten days to three weeks.

Study Abroad

Study Abroad programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. SFAI has established exchange programs with the following international schools:

Academy of Fine Arts – Prague, Czech Republic
Bezalel Academy of Arts and Design – Jerusalem, Israel
Chelsea College of Art and Design – London, England
École Nationale Supérieure des Beaux-Arts – Paris, France
Glasgow School of Art – Glasgow, Scotland
Gerrit Rietveld Academy – Amsterdam, Holland
Korea National University of Arts – Seoul, Korea
Valand School of Fine Arts – Gothenburg, Sweden

Eligibility Requirements

- English Composition A & B
- Humanities 200 & 201
- Global Art History, Modernity and Modernism, or Art Since 1945
- 3.0 GPA minimum
- 60 units, with 24 units completed at SFAI
- Language skills may be required for certain schools

Tuition and Fees

While participating in an SFAI-sponsored Study Abroad program, students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange (with the exception of work-study) and must maintain health insurance either through SFAI or a private carrier.

Application Deadlines

To study abroad during the spring semester:

Programs:	**Apply by:**
Chelsea College of Art & Design	April 1 (year in advance)
Glasgow School of Art	September 15
All other programs excluding HFBK	November 1

To study abroad during the fall semester:

Programs:	**Apply by:**
All Programs	April 1

AICAD Mobility Program

SFAI partners with the Association of Independent Colleges of Art and Design (AICAD), a consortium of 41 leading art schools in the U.S. and Canada, to offer undergraduate students the opportunity to study for either the spring or fall semester at a participating AICAD exchange school.

The AICAD Mobility program functions much like a study abroad experience. It is a great way to take classes that aren't offered at SFAI, work with new faculty and artists, and live in another part of the country or world.

For more information, including participating schools, visit *www.sfai.edu/aicad-exchange*.

Eligibility Requirements

- English Composition A & B
- Humanities 200 & 201
- Global Art History, Modernism and Modernity, or Art Since 1945
- 3.0 GPA minimum
- 60 units, with 24 units completed at SFAI

Tuition and Fees

While participating in an AICAD Mobility program, SFAI students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange and must maintain health insurance either through SFAI or a private carrier.

Application Deadlines

- October 1 to participate in AICAD Mobility for the spring semester
- April 1 to participate in AICAD Mobility for the fall semester

Internships

SFAI students are strongly encouraged to complete an internship during their course of study. Internships provide an opportunity for students to gain professional experience, and to become more familiar and build relationships with arts organizations in the Bay Area. Students who wish to receive credit for an internship must register for IN-396 and complete 90 hours of work with the host organization while enrolled in class.

For more information on IN-396, please see page 57 of the course schedule.

BACHELOR OF FINE ARTS REQUIREMENTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

No more than 24 units may be transferred into liberal arts and art history combined. No more than 12 units of major studio accepted as transfer credit. Up to 24 units maybe transferred into elective studio. All entering students are required to take a Writing Placement Examination upon matriculating.

Liberal Arts Requirements	**33 units**
English Composition A*	3
English Composition B*	3
Humanities 200	3
Humanities 201	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Cultures	3
Critical Theory A+	3
Critical Theory B+	3
Elective	3

All BFA students must complete the liberal arts requirements for their degree.

** Writing Placement Examination required upon matriculation.*

+ Must be taken at SFAI.

Courses that satisfy the distribution requirements are indicated each semester in the course schedule grid and course descriptions.

Courses that satisfy 3 or 6 units of the 6-unit Off-Campus Study Requirement are indicated each semester in the course schedule grid and course descriptions.

Design and Technology

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	3
Conceptual Design and Practice	3
Collaborative Practice in Art, Design and Technology	3
Media Techniques Distribution	6
Communications Design Distribution	3
Designed Objects Distribution	3
Design and Technology Electives	15
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Design and Technology	3
Art History Elective	3
Total	**120**

Film

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	3
Introduction to Film	3
Special Topics in Film History	3
Distribution I	9
Advanced Film	3
Film Electives	15
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Film	3
Art History Elective	3
Total	**120**

BACHELOR OF FINE ARTS REQUIREMENTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

New Genres

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	3
New Genres I	3
Issues in Contemporary Art	3
New Genres II	3
Installation Distribution	3
Video Distribution	3
Photoworks	3
New Genres Electives	15
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of New Genres	3
Art History Elective	3
Total	**120**

Painting

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	3
Drawing I	3
Painting I	3
Drawing Electives	9
Painting Electives	18
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Painting	3
Art History Electives	3
Total	**120**

Photography

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	3
Introduction to Photography and the Darkroom	3
Tools of the Medium	3
Technical Electives	6
Digital Photography I	3
Digital Photography II	3
Conceptual Electives	6
History of Photography II	3
Photography Electives	6
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Photography I	3
Art History Elective	3
Total	**120**

BACHELOR OF FINE ARTS REQUIREMENTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

Printmaking

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	3
Beginning Printmaking	3
Intermediate Printmaking	6
Advanced Printmaking	6
Printmaking Electives	18
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Printmaking	3
Art History Elective	3
Total	**120**

Sculpture

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	3
Beginning Sculpture	6
Drawing	3
Intermediate Sculpture	6
Advanced Sculpture	6
Sculpture Electives	9
Interdisciplinary or New Genres Elective	3
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0
Art History Requirements	**15**
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Sculpture	3
Art History Elective	3
Total	**120**

BACHELOR OF ARTS REQUIREMENTS

Total units required for BA degree: 120
Maximum units accepted in transfer: 60

BA History and Theory of Contemporary Art

No more than 24 units may be transferred into studio and general electives combined. No more than 27 units of liberal arts accepted in transfer. No more than 9 units of art history accepted in transfer.

BA Urban Studies

No more than 36 units may be transferred into liberal arts, art history, and urban studies combined. No more than 24 units may be transferred into studio and general electives combined. All entering students are required to take a Writing Placement Examination upon matriculating.

Liberal Arts Requirements	**33 units**
English Composition A*	3
English Composition B*	3
Humanities 200	3
Humanities 201	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Culture	3
Critical Theory A+	3
Critical Theory B+	3
Elective	3

All BA students must complete the liberal arts requirements for their degree.

**Writing Placement Examination required upon matriculation.*

+Must be taken at SFAI.

Courses that satisfy the distribution requirements are indicated each semester in the course schedule grid and course descriptions.

Courses that satisfy 3 or 6 units of the 6-unit Off-Campus Study Requirement are indicated each semester in the course schedule grid and course descriptions.

History and Theory of Contemporary Art

Liberal Arts Requirements	**33**
Art History, Theory, & Criticism Requirements	**54**
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
Dialogues in Contemporary Art	6
Art History Electives	18
Critical Studies Electives	15
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3
Studio Requirements	**12**
Contemporary Practice	3
Elective in any studio discipline	9
General Electives	**21**
Total	**120**

Urban Studies

Liberal Arts Requirements	**33**
Urban Studies Requirements	**45**
Media and Cultural Geography	3
Urban Theory	3
Critical Studies Electives	9
City Studio Practicum	3
Urban Studies Electives	21
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3
Art History Requirements	**9**
Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
Studio Requirements	**12**
Contemporary Practice	3
Elective in any studio discipline	9
General Electives	**21**
Total	**120**

COURSES THAT SATISFY CRITICAL STUDIES, SOCIAL SCIENCE, STUDIES IN GLOBAL CULTURES, AND OFF-CAMPUS STUDY REQUIREMENTS

The following courses satisfy the Critical Studies Elective Requirement:

HUMN-201-1	Cultural Encounters Constructing the Modern World: Race, Resistance, Revolution
IN-215-1	Italy: Past and Present

The following courses satisfy the Studies in Global Cultures Requirement:

HUMN-201-1	Cultural Encounters Constructing the Modern World: Race, Resistance, Revolution

The following courses satisfy 3 units of the 6-unit Off-Campus Study Requirement:

IN-206-1	We Love LA
IN-215-1	Italy: Past and Present
IN-396-1	Internship
NG-220-1	Performance in the Public Sphere
SC-207-1	Sustainability Studio

MINOR PROGRAMS

We're proud to offer the opportunity for students to pursue a minor emphasis in any of the major programs in the School of Studio Practice and the School of Interdisciplinary Studies at SFAI. Open to enrolled BFA and BA students, a minor enables students to organize their elective coursework in exciting new ways and demonstrate the interdisciplinary character of their studies "on paper," since a successfully completed minor will be recorded on transcripts.

Students minor in a program other than their major. For example, a Photography major could minor in Urban Studies, a Sculpture major could minor in Painting or Design and Technology, and a History and Theory of Contemporary Art major could minor in Printmaking. Students may also explore specific areas of interest within a minor, such as ceramics, artists' books, issues of sustainability, or experimental cartography, or define their own pathway.

We encourage you to consider a minor emphasis as you select your courses for the 2013–2014 academic year. Please see Susan Martin, Assistant Dean of Academic Success; Peter Blackman, Undergraduate Academic Advisor; or your Department Chair for more information on declaring a minor.

Each minor requires seven courses within an area of study. Please refer to each department-specific matrix for more information. Students may transfer two (2) courses (6 units) into a minor.

SCHOOL OF INTERDISCIPLINARY STUDIES

History and Theory of Contemporary Art

HTCA-102 Art Since 1945	3
HTCA-202 Dialogues in Contemporary Art	3
CS-390 Interdisciplinary Research Colloquium	3
Four History and Theory of Contemporary Art Elective courses	12
Total	**21 units**

Urban Studies

US-200 Urban Theory	3
US-220 Media and Cultural Geography	3
US-296 City as Studio Practicum	3
CS-390 Interdisciplinary Research Colloquium	3
Three Urban Studies Elective courses	9
Total	**21 units**

SCHOOL OF STUDIO PRACTICE

Design and Technology

DT-113 Conceptual Design and Practice	3
DT-100-level course	3
DT-200-level course	3
DT-300-level course	3
Three Design and Technology Elective courses	9
Total	**21 units**

Film

FM-101 Introduction to Film	3
FM-100-level course	3
FM-200-level course	3
FM-300-level course	3
Three Film Elective courses	9
Total	**21 units**

New Genres

NG-101 New Genres I	3
NG-200-level course	3
NG-300-level course	3
History of New Genres or Issues in Contemporary Art	3
Three New Genres Elective courses	9
Total	**21 units**

Painting

PA-120 Painting I & II	3
PA-200-level course	3
PA-300-level course	3
History of Painting	3
Three Painting Elective courses	9
Total	**21 units**

Photography

PH-101 Introduction to Photography and the Darkroom	3
PH-200-level course	3
PH-300-level course	3
History of Photography	3
Three Photography Elective courses	9
Total	**21 units**

Printmaking

Printmaking I Requirement	3
PR-200-level course	3
PR-300-level course	3
History of Printmaking	3
Three Printmaking Elective courses	9
Total	**21 units**

Sculpture

SC-100 3-D Strategies: Beginning Sculpture	3
CE-100 Ceramics I: Fabrication	3
SC-200-level course	3
SC-300-level course	3
History of Sculpture	3
Two Sculpture Elective courses	6
Total	**21 units**

Graduate Curriculum

Full-Time MFA Policies

Studio Space

MFA Requirements

MA Requirements

Dual Degree MA/MFA Requirements

Post-Baccalaureate Requirements

—

MFA
Full-Time and Low-Residency

PB
Post-Baccalaureate

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture

MA

Exhibition and Museum Studies

History and Theory of Contemporary Art

Urban Studies

DUAL DEGREE MA/MFA

History and Theory of Contemporary Art

FULL-TIME MFA POLICIES

The MFA program is intended to be a full-time, four-semester program of study. All MFA students are subject to the following policies:

- MFA students have a maximum of three years to complete the degree. This includes time off for a leave of absence.
- Full-time status is achieved by enrolling in 12 credit units during the fall and spring semesters. Part-time MFA students should discuss their academic plan with the Dean of Academic Affairs. To complete the program in two years, students need 15 units each semester.
- MFA students must enroll in at least one Graduate Tutorial (three units) and one Graduate Critique Seminar (three units) per semester.
- No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.
- No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.
- The Graduate Lecture Series is required for all MFA, MA, Dual Degree and Post-Baccalaureate students.
- MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Graduate Exhibition.

Prerequisites: All students must enter the MFA Program with six units of art history: three units of modern or contemporary history/theory and three additional art history units. If needed, students may be required to fulfill these prerequisites within their first year of MFA study at SFAI. These prerequisite art history credits will count towards a student's elective credit.

Teaching Assistant Stipends: Graduate students who wish to be Teaching Assistants in the third or fourth semester of their graduate programs may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for TA stipends.

MFA Graduate Exhibition: Graduate students must register for the MFA Graduate Exhibition in their final semester and pay an MFA Graduate Exhibition and Catalogue fee of $300. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semester; for example, fall MFA catalogue preparation meetings (dates, times, and meeting rooms to be announced).

MFA AND POST-BACCALAUREATE STUDIO SPACE

The studios at the SFAI Graduate Center provide workspace for both the MFA and Post-Baccalaureate programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e.g., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students to whom space is allocated space may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine units to be eligible for a studio. Students on a leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are open eight hours a day, Monday through Friday, and on weekends. AV checkout is open from 10:00 am to 6:00 pm, and the wood shop is open from 12:00 to 6:00 pm. These areas are closed on all holidays and scheduled periods of maintenance.

MFA REQUIREMENTS

Full-Time

Graduate Tutorial	12
Graduate Critique Seminar	12
Electives	21
Art History Seminar Electives	9
Critical Studies Seminar Electives	6
Intermediate Review	0
Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0
Total	**60**

SAMPLE SCHEDULE

Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Elective	3
Graduate Lecture Series	0

Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Elective	3
Studio/Intermediate Review	0
Graduate Lecture Series	0

Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Electives	6
Graduate Lecture Series	0

Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Elective	9
Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0
Total	**60**

MFA REQUIREMENTS

Low-Residency

Critical Studies Seminar Elective	3
Art History Seminar Electives	9
Tutorials	12
Guided Study	18
Graduate Critique Seminar	9
Electives	9
Winter Reviews	0
Summer Reviews	0
Intermediate Review	0
Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0
Total	**60**

SAMPLE SCHEDULE

Year 1

Graduate Critique Seminar	3
Art History Seminar Elective	3
Tutorial	3
Elective	3
Guided Study	6
Summer Review	0
Winter Review	0
Graduate Lecture Series	0

Year 2

Graduate Critique Seminar	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Tutorial	3
Electives	3
Guided Study	6
Intermediate Review	0
Winter Review	0
Graduate Lecture Series	0

Year 3

Graduate Critique Seminar	3
Art History Seminar Elective	3
Tutorials	6
Electives	3
Guided Study	6
Summer Review	0
Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0
Total	**60**

MA REQUIREMENTS

History and Theory of Contemporary Art

Methods and Theories of Art History	3
Global Perspectives of Modernity	3
Institutional Critique / Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Art History Seminar Electives	9
Critical Studies Seminar Electives	6
Electives	9
Thesis	6
Collaborative Project	3
MA Intermediate Review	0
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	**45**

SAMPLE SCHEDULE

Semester 1

Global Perspectives of Modernity	3
Methods and Theories of Art History	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Graduate Lecture Series	0

Semester 2

Institutional Critique / Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Art History Seminar Elective	3
Collaborative Project or Elective	3
Graduate Lecture Series	0

Semester 3

Art History Seminar Electives or Critical Studies Seminar Electives	6
Thesis	3
MA Intermediate Review	0
Graduate Lecture Series	0

Semester 4

Art History Seminar Elective or Critical Studies Seminar Elective	3
Elective	3
Thesis	3
Collaborative Project	3
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	**45**

MA REQUIREMENTS

Exhibition and Museum Studies

Critical Histories of Museums and Exhibitions	3
Global Perspectives of Modernity	3
Institutional Critique / Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Exhibition and Museum Studies Seminar Electives	6
Art History Seminar Electives	6
Electives	6
Critical Studies Seminar Elective	3
Thesis	6
Collaborative Projects	6
MA Intermediate Review	0
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	**45**

SAMPLE SCHEDULE

Semester 1

Critical Histories of Museums and Exhibitions	3
Global Perspectives of Modernity	3
CS, EMS or HTCA Electives	6
Graduate Lecture Series	0

Semester 2

Institutional Critique / Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
CS, EMS or HTCA Elective	3
Elective	3
Collaborative Project	3
Graduate Lecture Series	0

Semester 3

Thesis	3
Collaborative Project	3
CS, EMS or HTCA Elective	3
MA Intermediate Review	0
Graduate Lecture Series	0

Semester 4

Thesis	3
CS, EMS or HTCA Elective	3
Elective	3
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	**45**

MA REQUIREMENTS

Urban Studies

Frameworks of Art and Urbanism	3
Global Perspectives of Modernity	3
Institutional Critique / Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Urban Studies Seminar Electives	9
Electives	9
Thesis	6
Collaborative Project	3
CS, EMS or HTCA Electives	6
MA Intermediate Review	0
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	**45**

SAMPLE SCHEDULE

Semester 1

Frameworks for Art and Urbanism	3
Global Perspectives of Modernity	3
Urban Studies Seminar Elective	3
Elective	3
CS, EMS or HTCA Elective	3
Graduate Lecture Series	0

Semester 2

Research and Writing Colloquium	3
Institutional Critique / Information Technologies Breadth Requirement	3
Urban Studies Seminar Elective	3
Collaborative Project or Elective	3
Graduate Lecture Series	0

Semester 3

Thesis	3
Collaborative Project or Elective	3
Urban Studies Seminar Elective	3
MA Intermediate Review	0
Graduate Lecture Series	0

Semester 4

Thesis	3
CS, EMS or HTCA Elective	3
Elective	3
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	**45**

DUAL DEGREE MA/MFA REQUIREMENTS

Graduate Critique Seminar	12
Graduate Tutorial	12
Electives	18
Art History Seminar Electives	9
Critical Studies Seminar Electives	6
Methods and Theories of Art History	3
Global Perspectives of Modernity	3
Institutional Critique / Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Collaborative Project	3
Thesis	6
MFA Intermediate Review	0
MFA Final Review	0
MA Intermediate Review	0
MA Final Review	0
MA Thesis Symposium	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0
Total	**78**

SAMPLE SCHEDULE

Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Elective	3
Graduate Lecture Series	0

Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Elective	3
MFA Intermediate Review	0
Graduate Lecture Series	0

Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Methods and Theories of Art History	3
Global Perspectives of Modernity	3
Elective	3
Graduate Lecture Series	0

Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Research and Writing Colloquium	3
Institutional Critique / Information Technologies Breadth Requirement	3
Elective	3
MFA Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0

Semester 5

Thesis	3
Collaborative Project	3
Art History Seminar Elective	3
MA Intermediate Review	0
Graduate Lecture Series	0

Semester 6

Thesis	3
Art History Seminar Elective	3
Elective	3
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
Total	**78**

PB REQUIREMENTS

Semester 1

Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Critical Studies Seminar (UG or GR)	3
Undergraduate Electives	6
Graduate Lecture Series	0

Semester 2

Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Tutorial (UG or GR)	3
Undergraduate Electives	6
Graduate Lecture Series	0
Total	**30**

Course Schedule

How to Read the Course Schedule

Course Listings

HOW TO READ THE COURSE SCHEDULE

❶ HTCA - ❷ 100 - ❸ 01

1 The letters on the left of the first hyphen indicate the discipline in which the course is offered.

2 The number between the two hyphens indicates the level of the course. *(see below)*

- **000** Skill Development
- **100** Beginning to Intermediate
- **200** Intermediate
- **300** Intermediate to Advanced
- **400** Post-Baccalaureate program
- **500** Graduate Level

3 The number on the right of the second hyphen indicates the section of the course.

ROOM LOCATIONS AND ABBREVIATIONS

800 Chestnut Street Campus

DMS2	Digital Media Studio
MCR	McMillan Conference Room
LH	Lecture Hall
PSR	Photo Seminar Room (above Studio 16A)
1, 2, 3	Printmaking Studios
8, 26	Film Studios
9,10	New Genres Studios
13, 14	Drawing Studios
16A	Photo Studio (up stairway, past Student Affairs)
16C	Seminar Room (up stairway, past Student Affairs)
105, 106	Sculpture Studios
113	Interdisciplinary Honors Studios
114	Painting Studio
115	Stone Painting Studio
116	Painting Studio
117	Interdisciplinary Studio
18	Seminar Room (beyond Student Affairs)
20A	Digital Media Studio (lower level, near Jones St. Entrance)
20B	Seminar Room (near Jones St. entrance)
21	Interdisciplinary Studio
25	Collaborative Lab

2565 Third Street Graduate Center

3FM	Third Street Film Studio
3LG	Third Street Lounge
3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4
3RR	Third Street Reading Room (behind lounge)
3INST A	Third Street Installation Room A
3INST B	Third Street Installation Room B

SUMMER 2013 UNDERGRADUATE COURSES
SCHOOL OF INTERDISCIPLINARY STUDIES

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
HISTORY AND THEORY OF CONTEMPORARY ART								
HTCA-102-1	Art Since 1945	Katie Anania	8-week session	T/TH	1:30–4:30	18	HTCA-101	Art Since 1945 Requirement
HTCA-301-1	Art Criticism Conference	Mark Van Proyen	August 12–17	M–Sat	9:30–4:30	18/LH	HTCA-102	Art History Elective
CRITICAL STUDIES								
CS-300-1	Critical Theory A	Sampada Aranke	8-week session	M/W	9:30–12:30	18	HUMN-200; HUMN-201	Critical Theory A Requirement
HUMANITIES								
HUMN-201-1	Cultural Encounters Constructing the Modern World: Race, Resistance, Revolution	Carolyn Duffey	8-week session	M/W	1:30-4:30	20B	ENGL-101	Humanities 201; Critical Studies Elective; Studies in Global Cultures Requirement

SUMMER 2013 UNDERGRADUATE COURSES
SCHOOL OF STUDIO PRACTICE

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
INTENSIVES								
FM-220-1	Cinematic Psychogeography	Matt McCormick	June 3–14	M–F	9:00–6:00	26	FM-101	Film Elective; Urban Studies Elective
IN-206-1	We Love LA	Keith Boadwee	May 18–26			Travel	Junior Standing (60 units) and permission of the instructor	Urban Studies Elective; 3-units of the 6-unit Off-campus Study Requirement
IN-215-1	Italy: Past and Present	Mark Van Proyen	June 3–14			Travel	Junior Standing (60 units) and permission of the instructor	Art History Elective; Critical Studies Elective; Painting Elective; Drawing Elective; 3 units of the 6-unit Off-Campus Study Requirement
NG-220-1	Performance in the Public Sphere	Tuan Mami	June 3–14	M–F	9:00–6:00	8	One 100-level studio course	New Genres Elective; 3 units of the 6-unit Off-Campus Study Requirement

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
DESIGN AND TECHNOLOGY								
DT-220-1	Creating Innovative Interior Spaces Using Immersive Media	Ben Wood	4-week session I; June 17–July 12	M–F	1:30–6:00	20A and 25	DT-101 or DT-116 or FM-101 or PH-101 or NG-101 or NG-110	DT Media Techniques Distribution Requirement or DT Elective
FILM								
FM-220-1	Cinemantic Psychogeography	Matt McCormick	June 3–14	M–F	9:00–6:00	26	FM-101	Film Elective; Urban Studies Elective
INTERDISCIPLINARY								
IN-206-1	We Love LA	Keith Boadwee	May 18–26			Travel	Junior Standing (60 units) and permission of the instructor	Urban Studies Elective; 3 units of the 6-unit Off-Campus Study Requirement
IN-215-1	Italy: Past and Present	Mark Van Proyen	June 3–14			Travel	Junior Standing (60 units) and permission of the instructor	Art History Elective; Critical Studies Elective; Painting Elective; Drawing Elective; 3 units of the 6-unit Off-Campus Study Requirement
IN-220-1	Puppetry with a Twist	Basil Twist	8-week session	T/TH	1:30–4:30	117	One 100-level studio course	Studio Elective for the BFA
IN-391-1	In Depth: Summer Undergraduate Residency Program	Keith Boadwee/ Sherry Knutson	8-week session	M/W	3:00–5:00	115	By application only	Studio Elective for the BFA
IN-396-1	Internship	Sarah Ewick		T	6:30–9:30	MCR	Junior Standing (60 units)	3 units of the 6-unit Off-Campus Study Requirement
NEW GENRES								
NG-204-1	Installation	Whitney Lynn	4-week session I; June 17–July 12	M–F	9:30–12:30	21	NG-101	New Genres Installation Distribution Requirement; Urban Studies Elective
NG-220-1	Performance in the Public Sphere	Tuan Mami	June 3–14	M–F	9:00–6:00	8	One 100-level studio course	New Genres Elective; 3 units of the 6-unit Off-Campus Study Requirement
NG-380-1	Undergraduate Tutorial	Allan deSouza	8-week session	F	1:30–4:30	MCR	Junior Standing (60 units)	New Genres Elective

| Course Code | Title | Faculty | Session | Day | Time | Location | Prerequisite | Satisfies |

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
PAINTING								
PA-220-1	The Complete Fresco	Javier Manrique	4-week session II; July 15–August 9	M–F	9:00–1:30	116	PA-120	Painting Elective
PA-380-1	Undergraduate Tutorial	Leslie Shows	8-week session	F	1:30–4:30	117	Junior Standing (60 units)	Painting Elective
PRINTMAKING								
PR-303-1	Master Class: Drawing Prints–Printing Drawings	Larry Thomas	4-week session I; June 17–July 12	M–F	9:00–1:30	1	DR-120 and Beginning Printmaking	Printmaking Elective
SCULPTURE/CERAMICS								
SC-207-1	Sustainability Studio	Mark Brest van Kempen	4-week session I; June 17–July 12	M–F	1:30–6:00	105	CE-100 or SC-100	Sculpture Elective; 3 units of the 6-unit Off-Campus Study Requirement
SC-380-1	Undergraduate Tutorial	John de Fazio	8-week session	F	1:30–4:30	106	Junior Standing (60 units)	Sculpture Elective

SUMMER 2013 GRADUATE COURSES
SCHOOL OF INTERDISCIPLINARY STUDIES

Course Code	Title	Faculty	Session	Day	Time	Location	Pre-requisite	Satisfies
HISTORY AND THEORY OF CONTEMPORARY ART								
HTCA-502-1	Min(d)ing the Canon	Claire Daigle	4-week session I: June 17–July 12	M, W, TH	6:30–9:30	3LH	None	Art History Seminar Elective
HTCA-503-1	Theories of the Text/ile: Poststructuralism, Art, and Design	Nicole Archer	4-week session II; July 15–August 9	M, W, TH	6:30–9:30	3LH	None	Art History Seminar Elective
CRITICAL STUDIES								
CS-501-1	Dreamwork	TBA	8-week session	T/TH	1:30–4:30	3LH	None	Critical Studies Seminar Elective
EXHIBITION AND MUSEUM STUDIES								
EMS-588-1	Exhibition and Museum Studies Practicum	Claire Daigle	8-week session					
URBAN STUDIES								
US-588-1	Urban Studies Practicum	Robin Balliger	8-week session					
GRADUATE LECTURE SERIES								
SGR-502-1	Graduate Lecture Series	Claire Daigle / Allan deSouza	June 21–August 9	F	6:30	LH		Requirement for all MFA, MA, Dual Degree, and Post-Bac Students

SUMMER 2013 GRADUATE COURSES

SUMMER 2013 GRADUATE COURSES
SCHOOL OF STUDIO PRACTICE

Course Code	Title	Faculty	Session	Day	Time	Location	Prerequisite	Satisfies
GRADUATE CRITIQUE SEMINARS								
GR-500-1	Graduate Critique Seminar	Tony Labat	8-week session	Sat	10:00–2:00	3SR1		Requirement for MFA
GR-500-2	Graduate Critique Seminar	Emmanuelle Namont Kouznetsov	8-week session	Sat	10:00–2:00	3SR2		Requirement for MFA
GR-500-3	Graduate Critique Seminar	Caitlin Mitchell-Dayton	8-week session	Sat	10:00–2:00	3SR3		Requirement for MFA
GRADUATE TUTORIALS								
GR-580-1	Graduate Tutorial	John de Fazio	8-week session	F	1:00-4:30	106		Requirement for MFA
GR-580-2	Graduate Tutorial	Allan deSouza	8-week session	F	1:30–4:30	MCR		Requirement for MFA
GR-580-3	Graduate Tutorial	Leslie Shows	8-week session	F	1:30–4:30	117		Requirement for MFA

Course Descriptions

Undergraduate Courses

Graduate Courses

School of Interdisciplinary Studies

All courses in the School of Interdisciplinary Studies may be used to satisfy the Liberal Arts Elective.

All courses are offered for 3 units unless otherwise specified.

History and Theory of Contemporary Art

HTCA-102-1 Art Since 1945
Katie Anania
Prerequisite: HTCA-101
This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them, and focusing on their broader implications within a global discourse on art. Particular attention will be paid to the shifting nature of the art object; the relation between art and the political (broadly defined); artists' engagement with the institutional structures of production and display; and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, and consistency gets produced—and at what cost.
Satisfies Art Since 1945 Requirement

Katie Anania is an art historian, critic, and curator specializing in the postwar United States. Her research deals with the intersections of drawing, intimacy, and privacy in postwar New York City, and she is at work on a dissertation and book project addressing these topics. She has been awarded fellowships from the Getty Research Institute, the Georgia O'Keeffe Museum Research Center, the Sally Bingham Center for Women's History and Culture at Duke University, and the University of Wisconsin at Madison. At SFAI she teaches courses on the history of drawing, phenomenology, food systems, and global sculpture practices.

HTCA-301-1 Art Criticism Conference
Mark Van Proyen
Prerequisite: HTCA-102-1
This one-week intensive class and conference is designed to acquaint students with the contemporary practice of writing about art in its many poetic and professional functions. Presentations by the instructor will be augmented by seminars given by a variety of professional art writers hailing from very different institutional backgrounds. Specific topics to be addressed include the changing function of the contemporary critic; the role of the institution in the support of written commentary; editorial roles and responsibilities; and the contemporary and classical categories of rhetoric and argumentation. In addition to writings by the conference participants, students will be expected to read work by important historical critics such as Charles Baudelaire, Clement Greenberg, Donald Kuspit, Lucy Lippard, and Edward Said.
Satisfies Art History Elective

Mark Van Proyen is Associate Professor of Painting and Art History at the San Francisco Art Institute. He is a columnist and critic for Artweek, *a contributing editor for* Art in America, *and has contributed writing to* Art Issues, Square Cylinder, Art Practical, Zyzzyva, *and* Bad Subjects. *In 2006, the journal* Art Criticism *devoted an entire*

issue to his manuscript Administrativism and Its Discontents. *He has also written catalog texts for the Crocker Art Museum, the San Jose Art Museum, and the Circulo de Belles Artes in Madrid, Spain. His visual work has been exhibited widely.*

Art Criticism Conference Public Programs (see page 10)
Staged Reading: Oscar Wilde's *The Critic As Artist*
Tuesday, August 13, 7:30 pm

Keynote Speaker: Julia Bryan-Wilson
Thursday, August 15, 7:30pm

2013 Seminar Leaders

Kenneth Baker has been art critic for the *San Francisco Chronicle* since 1985. A New England native, he served as art critic for the *Boston Phoenix* between 1972 and 1985, and has contributed freelance to publications including *Artforum*, *Art in America*, *Art + Auction Smithsonian Magazine*, and *The Art Newspaper*. He was a contributing editor of *Artforum* from 1985 through 1992. Besides contributing to museum exhibition catalogs internationally, Baker is the author of *Minimalism: Art of Circumstance* (Abbeville Press, 1989/1997) and *The Lightning Field* (Yale University Press, 2009). He has taught at universities on both coasts.

Alexander Bigman is a freelance art critic with regular columns in the *East Bay Express*, *7x7.com*, and *Art Practical*, among other Bay Area publications. He holds a bachelor's degree from UC Berkeley, where he pursued an individualized course of study surrounding philosophy of art. While Bigman's mode of art criticism is now predominantly journalistic, he continues to explore philosophical lines of inquiry.

San Francisco artist and writer **John Held, Jr.** has authored *Mail Art: An Annotated Bibliography* (1991) and *Rubber Stamp Art* (1999); contributed to *Dictionary of Art* (Grove, 2000) and *At a Distance: Precursors to Art and Activism on the Internet* (MIT, 2005); lectured at the V&A Museum (London, 1991) and the Museum of Communications (Berlin, 2004); and organized exhibitions at the National Palace of Fine Arts (Havana, 1995) and the Mayakovsky State Museum (Moscow, 2003). Held is currently a staff writer for *San Francisco Arts Quarterly*. He co-curated the exhibition *Gutai Historical Survey and Contemporary Response*, at SFAI's Walter and McBean Galleries in February–March 2013.

Natasha Boas is an independent curator and writer who has curated for such institutions as the American Center in Paris, The Centre Georges Pompidou, Yerba Buena Center for the Arts, New Langton Arts, and the Museum of Craft and Folk Art. She has worked with a wide range of contemporary artists including Sophie Calle, James Turrell, Gary Hill, Nancy Spero, Robert Wilson, Annette Messager, Christian Boltanski, Bill Viola, Alexis Rockman, Harrell Fletcher, Pae White, Clare Rojas, and Louise Bourgeois. Boas has contributed articles and interviews to *Dwell Magazine*, *French Vogue*, *Juxtapoz*, *Artforum*, and Chronicle Books, and is a regular contributor to The *Believer Magazine*. Dr. Boas has taught at Yale University and SFAI, and was a member of the founding faculty for the California College of Arts Curatorial Practice Masters program.

Meredith Tromble is an artist and writer whose participatory installations have been shown at venues including the Mills Museum and Yerba Buena Center for the Arts. Her art writing practice began as a regular artist commentator for KQED-FM. In addition to 15 years of broadcasting, she has authored hundreds of articles for print and digital publications, acted as Editor-in-Chief or Art Editor for *Artweek*, *Art Contemporaries*, *LIMN*, and *Breathe*, and edited a book on the new media artist Lynn Hershman published by the University of California Press. From 2000 to 2010, she participated in the artist collective Stretcher, publishing *Stretcher.org* and organizing performative art events. She is currently writing *Art & Shadows*, a blog funded by the Art Writers Initiative of the Andy Warhol Foundation, and collaborating with geobiologist Dawn Sumner on a 3-D virtual installation.

Critical Studies

CS-300-1 Critical Theory A
Sampada Aranke
Prerequisite: HUMN-200; HUMN-201

Critical Theory A provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post-structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.
Satisfies Critical Theory A Requirement

Sampada Aranke is PhD candidate in Performance Studies at the University of California, Davis. Her work engages with contemporary Black aesthetics in the wake of black radical politics in the United States. Her current research interrogates the relationship between corposes and corporeality as it sustains a tension in contemporary black life in the U.S.

Humanities

HUMN-201-1 Cultural Encounters Constructing the Modern World: Race, Resistance, Revolution
Carolyn Duffey
Prerequisite: ENGL-101

This course spans the Renaissance to the current era of globalization, focusing on issues producing tension in historical encounters between what has been referred to as the "West and East," developing into what we now call the "Global North and South." Our goal in this course is to analyze how various world cultures have perceived and responded to each other in key historical moments to create the modern world, including the "reinvention" of the Americas, Enlightenment revolutions, the creation of the African Diaspora and anti-colonial resistance, and finally the very current economic, political, and social encounters of contemporary tourism. Our approach will be interdisciplinary as we examine literary and historical representations of such encounters, along with visual re-creations of these historical moments in films including dramas, documentaries, and popular Hollywood versions of world history. Moreover, and very importantly, we will consider the contemporary resonance of all of our texts, whether they come from the 15th or the 21st century.
Satisfies Humanities 201 Requirement
Satisfies Critical Studies Elective
Satisfies Studies in Global Cultures Requirement

Carolyn Duffey, PhD from UC Berkeley, works in literary and cultural studies. Her research interests include the Caribbean and the Maghreb; race, ethnicity, and gender in literature of the Americas; the history of Islam in Europe; French medieval poetry and history; and postcolonial and feminist theory. She has received a French Government Scholarship for study in Paris, UC Berkeley and Columbia University research grants, and was named a "Knight Fellows Favorite Professor" at Stanford University. Her recent publications appear in MaComère, Journal of Caribbean Literatures, Women in French Studies, *and* Pacific Coast Philology.

School of Studio Practice

All courses in the School of Studio Practice may satisfy a General Elective for the BA and a Studio Elective for the BFA.

All courses are offered for 3 units unless otherwise specified.

Design and Technology

DT 220-1: Creating Inventive Interior Spaces Using Immersive Media
Ben Wood
Prerequisite: DT-101 or DT-116 or FM-101 or PH-101 or NG-101 or NG-110

This studio course will provide media-makers with an in-depth introduction to immersive interior environments and design, as well as the opportunity to execute their own media projects. Students will learn essential software techniques with Adobe Premiere Pro, Adobe Flash, Creative Suite, and Resolume Arena and gain practical experience setting up their own immersive media projects—from interactive displays and stereo 3D to interventional, performance-based media and alternative media events. The course format will present a combination of instructor-led projects and visual experiments that explore immersive media projects as a vital tool for engaging the public. The first half of the course will be devoted to design research and conceptual development of spatial and media structures, interfaces, interactive responsive and display equipment, and systems that can successfully engage, affect, and transform the meaning of media without physically touching, engaging, or altering physical space. The second half will be devoted to work on selected project(s) by students working in group(s) toward final presentations that will include a display of large-scale models and/or full-scale prototypes in an interior space.
Satisfies Design and Technology Media Techniques Distribution Requirement or Design and Technology Elective

Ben Wood is a British-born visual artist based in San Francisco. He is a recipient of the California Governor's Award for Historic Preservation for his work in preserving the Mission Dolores mural. His work has been shown internationally at the Museo Nacional de Arte in Mexico City, the London Jewish Museum, and the East West Center in Hololulu. Since 2004, he has created large-scale video projections on Coit Tower, Dewey Monument, and other buildings in the Bay Area. He has taught as a visiting lecturer at California State University, Monterey Bay and Menlo College, and as an associate faculty member at West Valley College. He has a Masters degree in Visual Studies from MIT and a BFA from SFAI.

Film

FM-220-1 Cinematic Psychogeography
Matt McCormick
Prerequisite: FM-101

This 10-day intensive workshop combines study of travelogue, landscape film, and observational cinema with creative exercises and hands-on production projects to foster deeper perceptive-experiences. We will explore filmmaking as a disciplined way of seeing, investigating environments, and expressing ideas. Through screenings, discussion, and filmmaking assignments, we will explore ideas of "thinking cinematically" and how a heightened sense of spatial awareness may impact our art practice. We will shed our preconceived notions of beauty and importance, focusing on opening our minds to our immediate environments and becoming more astute observers and creative documentarians. In this hybrid theory/production course we will study the work of artists and thinkers such as Deborah Stratman, Edward Burtynsky, Lucien Castaing-Taylor, Jem Cohen, The Center of Land Use Interpretation, Bill Brown, Guy Debord, Walter Benjamin, Susan Sontag, and others. The course will involve creative exercises, video projects, and field trips.
This course is an intensive and takes place June 3–14, 2013.
Satisfies Film Elective
Satisfies Urban Studies Elective

Matt McCormick is an award winning filmmaker whose work has screened in venues ranging from the Sundance Film Festival to the Museum of Modern Art. His film The Subconscious Art of Graffiti Removal *was named in Top 10 / Best of 2002 lists in both* The Village Voice *and* Artforum *magazine. McCormick's debut feature film,* Some Days are Better than Others, *premiered at SXSW and was released theatrically by Palisades-Tartan in the spring of 2011. McCormick is the founder of both the PDX Film Festival and the video label Peripheral Produce. He has directed music videos for The Shins, Broken Bells, YACHT, and Sleater-Kinney, and has taught workshops and lectured at institutions such as Cal-Arts, Harvard, and Bard College.*

Interdisciplinary

IN-206-1 We Love LA
Keith Boadwee
Prerequisite: Junior Standing (60 units) and Permission of Instructor

We Love LA is a week-long, intensive class that will explore Los Angeles' role as the epicenter of the West Coast art scene and shed light on how LA transitioned from art world outpost to international hub. Students will visit the studios of working artists and many of LA's landmark institutions, including MOCA, LACMA, the Hammer Museum, LACE, and the Getty. The class will explore the expansive commercial gallery scene and meet with local art dealers, curators, and artists, including artists who have moved to LA from the Bay Area and entrenched themselves in the LA landscape. The class will also do a day-long, on-site workshop at the studio of artist and SFAI alumnus Brice Bischoff, aimed at producing artworks that respond to students' experiences in the city. In addition, students will tour the architectural and pop culture sites, known to all through film and television, that make LA a part of the collective conscience.
This course is an intensive and takes place May 18–26, 2013.
Satisfies Urban Studies Elective
Satisfies 3 units of the 6-unit Off-Campus Study Requirement

Program course fee: $1,631
The program course fee includes lodging and ground transportation in LA. The program course fee does not include round-trip airfare to LA or meals. Enrolled students pay tuition for three (3) credits and a program course fee of $1,631 for this Faculty-Led Program. Tuition and fees for We Love LA must be paid no later than April 26.

For more information on this Faculty-Led Program, including important dates and deadlines, please see page 7.

Keith Boadwee studied at UCLA in the late 1980s where he worked with Paul McCarthy and Chris Burden, both of whom have been influential on his practice. Boadwee's works have been included in the Venice Biennale, the New Museum's Bad Girls *exhibition, MOCA Los Angeles'* Portfolio of Photography *curated by Cindy Sherman,* BAY AREA NOW 3 *at Yerba Buena Center for the Arts, and PS1's* Into Me/Out of Me. *For the last four years, he has worked with his collaborative CLUB PAINT producing paintings and drawings that explore his continued fascination with the body, actionism, expressionist painting, sex, humor, and abjection. Recent exhibitions include solo shows at White Columns, New York; Steven Wolf Fine Art, San Francisco; Good Children Gallery, New Orleans (as part of Dan Cameron's Prospect 1.5); and Niklas Schechinger Fine Art, Hamburg and Berlin. Boadwee lived and worked in Los Angeles from 1983-1999, has exhibited there extensively, and still has deep ties to the city.*

IN-215-1 Italy: Past and Present
Mark Van Proyen
Prerequisite: Junior Standing (60 units) and Permission of Instructor

Italy: Past and Present is an off-site travel class exploring the cultural tension that exists between the traditional Renaissance and pre-Renaissance art of northern Italy and the globalized spectacle of contemporary art as it will be presented at the 55th Venice Biennale during the summer of 2013. Using selected readings and informal lectures complemented by eight days of site visits, the instructor will alert students to the cultural and historical background of a wide variety of key masterworks of Italian art from 1300 to 1600, and we will contrast their artistic effects, iconography, and cultural contexts with those of the many international artists who are selected to participate in this summer's Biennale.

This course is an intensive and takes place June 3–14, 2013.

Satisfies Art History Elective
Satisfies Critical Studies Elective
Satisfies Painting Elective
Satisfies Drawing Elective
Satisfies 3 units of the 6-unit Off-Campus Study Requirement

Program course fee: $1,900

The program course fee includes lodging in Venice, in-country transportation for day trips to Florence and Milan, admission to select museums visits, and daily breakfast at the hotel. The program course fee does not include round-trip airfare to Italy or other meals.

Enrolled students pay tuition for three (3) credits and a program course fee of $1,900 for this Faculty-Led Program. Tuition and Fees for Italy: Past and Present must be paid no later than April 26.

For more information on this Faculty-Led Program, including important dates and deadlines, please see page 8.

Mark Van Proyen is Associate Professor of Painting and Art History at the San Francisco Art Institute. He is a columnist and critic for Artweek, *a contributing editor for* Art in America, *and has contributed writing to* Art Issues, Square Cylinder, Art Practical, Zyzzyva, *and* Bad Subjects. *In 2006, the journal* Art Criticism *devoted an entire issue to his manuscript* Administrativism and Its Discontents. *He has also written catalog texts for the Crocker Art Museum, the San Jose Art Museum, and the Circulo de Belles Artes in Madrid, Spain. His visual work has been exhibited widely. He has attended and written about the Venice Biennale in 2001, 2005, 2007, 2009, and 2011.*

IN-220-1 Puppetry with a Twist
Basil Twist
Prerequisite: One 100-level studio course

This course will be about students creating their own puppet or object/figure in the context of an expressive idea or theme with an ultimate eye towards performance. Twist will tailor a very hands-on and individualized experience for each student, incorporating their own artistic practice or discipline with the concept of animating the inanimate. Students will be encouraged, inspired, and informed with examples of an array of puppetry styles and techniques from around the world, including the instructor's own. The course will be as broad as each participant's creative expression.

Satisfies Studio Elective for the BFA

Basil Twist is a third generation puppeteer who furthers the artistry and technical craft of puppetry through his diverse range of works. He is the sole American graduate of L'École Supérieure Nationale des Arts de la Marionnette in Charleville-Mezieres, France, where he studied with the greatest puppeteers of the 20th century. Twist has guest lectured at the Rhode Island School of Design, Brown University, Harvard University, Yale University, University of Maryland, Duke University, Lincoln Center Directors Lab, and with the U.S. State Department throughout Russia. Twist is the Director of the Dream Music Puppetry Program in New York.

IN-391-1 In Depth: Summer Undergraduate Residency Program
Keith Boadwee / Sherry Knutson
By application only.
Priority application deadline: April 1, 2013

SFAI's Summer Undergraduate Residency Program offers a rare opportunity for a graduate-quality experience in preparation for advanced study in the fine arts. The residency seminar—the core of the program—brings together distinguished artists from the San Francisco Bay Area and SFAI graduate faculty for weekly group critiques, professional and technical development, and individual mentoring. Emphasizing group discussion and critique of students' work and other related topics, as well as conceptual and material methodologies, the residency seminar provides a comprehensive platform on which to develop a cohesive body of work or discrete project for inclusion in a portfolio. Residents can take advantage of SFAI's facilities and technical support services, such as digital imaging, editing, film processing, kiln firing, wood and metal shop access, and darkroom facilities. The environment is conducive to creative exploration, and customized according to residents' artistic goals. Throughout the residency students will develop their professional practice skills including artist statements, the documentation of studio work, and portfolio presentation strategies. The residency culminates in a public exhibition in SFAI's Diego Rivera Gallery.

Keith Boadwee studied at UCLA in the late 1980s where he worked with Paul McCarthy and Chris Burden, both of whom have been influential on his practice. Boadwee's works have been included in the Venice Biennale, the New Museum's Bad Girls *exhibition, MOCA Los Angeles'* Portfolio of Photography *curated by Cindy Sherman,* BAY AREA NOW 3 *at Yerba Buena Center for the Arts, and PS1's* Into Me/Out of Me. *For the last four years, he has worked with his collaborative CLUB PAINT producing paintings and drawings that explore his continued fascination with the body, actionism, expressionist painting, sex, humor, and abjection. Recent exhibitions include solo shows at White Columns, New York; Steven Wolf Fine Art, San Francisco; Good Children Gallery, New Orleans (as part of Dan Cameron's Prospect 1.5); and Niklas Schechinger Fine Art, Hamburg and Berlin. Boadwee lived and worked in Los Angeles from 1983-1999, has exhibited there extensively, and still has deep ties to the city.*

Sherry Knutson is the Administrative Director, School of Studio Practice at SFAI. She received an MA degree from New Mexico State University and a BFA from San Diego State University. She has exhibited her work nationally including at the Branigan Gallery, Las Cruces, New Mexico; SOMArts, San Francisco; and Nancy Bishop Harvey Gallery, Seattle, WA.

Satisfies Studio Elective for the BFA

For more information about the Summer Undergraduate Residency Program, please see page 6 of the course schedule or visit *www.sfai.edu/summer-undergraduate-residency-program*

IN-396-1 Internship
Sarah Ewick
Prerequisite: Junior Standing (60 units)

The Internship course enables students to gain field experience within an arts or cultural organization over the course of a single semester, while engaging with a faculty advisor and their peers in classroom discussions about their experience. Students are expected to complete a minimum of 90 hours of work with the host organization, or approximately 6 hours/week while enrolled in the course. Readings are designed to familiarize students with the principles and functions of visual arts organizations, including organizational structure, governance, nonprofit status, and public support, as well as current issues in the arts and resources for visual artists.
Satisfies 3 units of the 6-unit Off-Campus Study Requirement

Sarah Ewick is the Director of Academic Administration at SFAI. She has worked in art museums, galleries and in higher education, including the Harvard University Art Museums, the Aga Khan Program for Islamic Architecture at Harvard University, the Fuller Craft Museum (Brockton, MA), and the Boston Center for the Arts' Mills Gallery. She holds an MS in Arts Administration from Boston University and a BA in Art from the University of Massachusetts. She is also a member of ArtTable, a national organization dedicated to advancing women's leadership in the visual arts.

New Genres

NG-204-1 Installation
Whitney Lynn
Prerequisite: NG-101
This course explores the history of installation art and urban interventions, as well as performance and time-based installation work by contemporary artists. The class will also examine fundamental strategies and tactics for producing installation artwork, and the theoretical aspects of the subject matter. The active studio component to this course consists of students learning to "adapt" and "explore" personal-based work within their specialized art practice in order to implement a series of in-class installation projects. Other components include documentation of artwork through video, photo, audio, and written formats and proposal writing for installation projects.
Satisfies New Genres Installation Distribution Requirement
Satisfies Urban Studies Elective

Whitney Lynn implements elements of sculpture, photo, video, and performance to create projects that investigate boundaries: how they are constructed, the divisions they represent, and relationships of containment and control. Recent exhibition venues include the San Francisco Museum of Modern Art, the Wattis Institute for Contemporary Arts, Catharine Clark Gallery, Steven Wolf Fine Arts, and Patricia Sweetow Gallery, all in San Francisco, and the Corcoran Gallery of Art, Washington, DC.

NG-220-1 Master Class: Performance in the Public Sphere
Tuan Mami
Prerequisite: One 100-level studio course
This two-week intensive course provides students with a special opportunity to work with Vietnamese conceptual artist Tuan Mami. Performance is one of the best vehicles for dialogue and the deconstruction of the self within an academic context. This class is designed for students working and/or interested in public performance art, with an emphasis on dialogue, context, practice, and audience. Students will consider alternative modes of public engagement and performance and receive an introduction to contemporary performance art from Asia, concentrating on work produced in Vietnam. In the last 15 years Vietnam has developed a strong contemporary art scene, embracing performance art in spite of political pressures and ongoing censorship within its post-Communist society. Students will share performance work in a critique environment. The course will include in-studio workshops with physical exercises; discussions on art in the context of public spaces; and opportunities to practice performances in site-specific environments. Working directly with Tuan Mami, each student will realize one public performance piece by the end of the intensive, considering public spaces for interventions and collaborative work.
Satisfies New Genres Elective
Satisfies 3 units of the 6-unit Off-Campus Study Requirement

Born in Hanoi, Vietnam, Tuan Mami studied Fine Arts at Hanoi Fine Art University and has been recognized for his provocative public performances, both within Asia and Europe. He was included in the critically acclaimed exhibition Skyline with Flying People, *at the Japan Foundation in Hanoi (2012). He is a recipient of numerous residencies, including San-Art Laboratory in Ho Chi Minh City, Vietnam; Hoyoong performing arts center in South Korea; Tokyo Wonder Site, Tokyo, Japan; and The Asia-Europe Art Camp 2010, Shanghai, China. Recent solo exhibitions include* Celebration of Our Moment and Farewell Party *at Halle 6 in Munich, Germany (2011), and* What's Mom Waiting for? *at Hooyong Arts Center, Hooyong, South Korea (2011).*

NG-380-1 Undergraduate Tutorial
Allan deSouza
Prerequisite: Junior Standing
Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or two times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies New Genres Elective

Allan deSouza's conceptual photography, installation, digital-painting, text, video, and performance works are derived from the intersection between documentary methodologies and counter-strategies of fiction, erasure, and (mis)translation. DeSouza was recently awarded a residency at the Rockefeller Center in Bellagio, Italy, and has exhibited extensively, including recent solo shows at Talwar Gallery, Delhi; SF Camerawork; the Yerba Buena Center for the Arts, San Francisco; and the Phillips Collection, Washington, DC. Group shows include Centre Pompidou, Paris; Gwangju Biennale, Korea; and Guangzhou Triennial, China.

Painting

PA-220-1 The Complete Fresco
Javier Manrique
Prerequisite: PA-120

Fresco is painting with pure color pigment onto a coat of wet plaster that when dry is permanent and luminous. It has been used throughout history by many cultures for wall decoration, and on church walls and ceilings for spiritual enrichment as well as for political ideals. This course will introduce students to frescoes from around the world. We will use Diego Rivera's *Making of a Fresco* as our starting point, followed by in situ visits to the various fresco paintings in San Francisco. We will learn where color pigments come from, experience the use of lime plaster and its various applications, and may visit specialists in the field, such as a conservator, to give us further understanding of this ancient medium. Students will then create their own frescos, using cartooning and other transfer techniques and working on a variety of supports to satisfy their projects. Students will gain an awareness of our rich inheritance that has been carried through this medium from the caves to contemporary fresco.
Satisfies Painting Elective

Javier Manrique was an Artist in Residence at the de Young Museum in December 2012, where he completed the project Frescomania: Bay Area and Beyond. *Recent exhibitions include a solo show at the Museum of Anthropology in Xalapa Veracruz, Mexico and the group show* Sin and Redemption *at the SFMOMA Artists Gallery. He majored in Printmaking at La Esmeralda in Mexico City and Interdisciplinary Studies at SFAI. He has taught fresco courses and workshops at different colleges and arts organizations. He is currently the president of Project Artaud Corporation in San Francisco.*

PA-380-1 Undergraduate Tutorial
Leslie Shows
Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or two times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies Painting Elective

Leslie Shows uses diverse materials such as aluminum, plexiglass, rust, ink, sand, mylar, and sulfur, in addition to paint and collage, in layered, primarily 2-dimensional works that address landscape, scale, and the illusionistic and representational capacities of materials. She has exhibited at the 2011 Mercosul Biennial in Brazil, the 2006 California Biennial, San Francisco Museum of Modern Art, Yerba Buena Center for the Arts, and the Bemis Center for Contemporary Art, and is a recipient of the SFMOMA SECA Award, the Artadia Award, and the Tournesol Award from Headlands Center for the Arts.

Printmaking

PR-330-1 Master Class:
Drawing Prints – Printing Drawings
Larry Thomas
Prerequisite: DR-120 and Beginning Printmaking

In this course, students will have a rare opportunity to work with a printmaking master and former SFAI Dean whose work encompasses various media including painting, drawing, printmaking, and calligraphy. Exploration will be a key ingredient as students encounter various drawing techniques as a fundamental aspect in the development of prints. Using both traditional and experimental methods of drawing and printmaking, students will investigate various technical processes that incorporate polymer mediums, beeswax, transparencies, monotype, and transfers, combined with direct drawing and collage. Such strategies will afford students a broad range of possibilities for unique image development. Students will be encouraged to explore new ways of working with familiar materials and techniques and subsequently to develop new directions in their work. This course is designed for students who wish to complete a specific project(s) within the concentrated four-week summer session.
Satisfies Printmaking Elective

Larry Thomas is an accomplished visual artist and has been a visiting scholar at the American Academy in Rome and an artist-in-residence at the Djerassi Resident Artists Program, the Ragdale Foundation, and the Sitka Center for Art & Ecology. He is the recipient of two National Endowment for the Arts Individual Fellowships, and has work in the permanent collections of artist's books at the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Houghton Library at Harvard University, among others. Thomas worked at SFAI for many years in teaching and administrative positions, including Dean of Academic Affairs, Interim President, and Chair of the Printmaking Department. Each summer he teaches a drawing workshop at Sitka Center for Art & Ecology, Oregon.

Sculpture

SC-207-1 Sustainability Studio
Mark Brest van Kempen
Prerequisite: CE-100 or SC-100

As issues concerning sustainable practices grow, artists have taken to the studio with new insight. How does an artist's work affect the way everyday citizens interact with industry, nature, the commoditization of the landscape, the history of everyday materials? In this studio/field trip-based course, students will explore the mechanics of industry and culture in order to better understand the artist's role in the food chain. Issues covered in this course will include: land rights, permaculture, conservation, "up-cycling", DIY culture, urban ecology, and global production. This course will be half studio and half off-campus, visiting a range of appropriate sites, venues, and artists. Artist groups such as Future Farmers, Arte Povera, and the Critical Art Ensemble will be discussed, along with appropriate readings and presentations. Students working in all materials and disciplines are encouraged to take part in creating work that questions and challenges the boundaries of sustainable culture. This course is part of the Systems and Environments Emphasis in the Sculpture/Ceramics Department.
Satisfies Sculpture Elective
Satisfies 3 units of the 6-unit Off-Campus Study Requirement

Drawing from both Land Art and Performance, Mark Brest van Kempen's work uses the landscape itself as sculptural material. From the Free Speech Monument on the UC Berkeley campus to Land Exchange at the National Academy of Art in China, his work intervenes in the processes (both human and natural) that shape our world. He has received numerous commissions for permanent public art projects, including a recent invitation by the German government to design a reunification monument in Leipzig. His work has been presented in several books including Lucy Lippard's The Lure of the Local *and Peter Selz's* Art of Engagement *as well as many publications including* TIME Magazine, The New York Times, Art in America, *and the* LA Times.

SC-380-1 Undergraduate Tutorial
John de Fazio
Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or two times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Sculpture Elective

John de Fazio's recent work involves the creation of "super objects"–handmade objects of desire that encode layers of meaning through the obsessive processes involved in their conception and production. These works have taken the forms of large-scale ceramic bas-reliefs, funerary urns, distorted figures, clay pipes, and toilet fountains. After graduating from SFAI in 1984 with an MFA, he spent 20 years working in New York City, exhibiting internationally and teaching at universities from NYU to UC Berkeley. His work is in the permanent collections of the Whitney Museum, The de Young Museum, and MTV Networks in Times Square.

School of Interdisciplinary Studies

All courses are offered for 3 units unless otherwise specified.

History and Theory of Contemporary Art

HTCA-502-1 Min(d)ing the Canon
Claire Daigle
Prerequisite: None

This graduate lecture course is designed to provide coverage of the major figures, themes, movements, and key art historical and theoretical narratives of 20th-century art in specific relation to contemporary practices. While taking into careful consideration the critiques of canonicity and avoiding re-inscription of exclusionary notions of mastery, the approach will be characterized by the various actions enfolded in the gerund "min(d)ing": to excavate, to detonate, to pay heedful attention to, to be exasperated by, and to tend. Organized both in rough chronology and thematically, the course will begin with a survey of the cross-century reiterations of Manet's *Olympia* with regard to thematics of class, gender, and race. Following sessions will proceed with a select core of case studies that trace, to use Deleuze and Guattari's phrase, "lines of flight" from Western Modernism toward global multiplicities. To cite a few examples: the trajectory of the gaze from Claude Cahun through Laura Mulvey to Cindy Sherman; Marcel Duchamp's readymade as it has broadened the definition of art to encompass the art of the everyday; the minimal quietude of Agnes Martin's drawn lines alongside those of Nasreen Mohamedi; Robert Smithson's importance for current ecologically-based art interventions; the chromatic infatuations of Henri Matisse through Pipilotti Rist. The two volumes of *Art Since 1900: Modernism Antimodernism Postmodernism* by Foster, Kraus, Bois, and Buchloh will provide the foundational reading for the course.
Satisfies Art History Seminar Elective

Claire Daigle is a writer, art historian and critic whose work has appeared in New Art Examiner, X-tra, Art Papers, Sculpture, Brooklyn Rail, *and* Tate, *etc. She was a Fellow in Critical Studies at the Whitney Museum of American Art Independent Study Program and holds a PhD in art history from the Graduate Center of the City University of New York. Her dissertation,* Reading Barthes/Writing Twombly, *was received with distinction. Her interests form a constellation around word and image relationships (between theory and practice, experience and verbal articulation–particularly as related to color; documentation; archival and everyday practices; between contemporary literature and art; and among marks, script, and signs). She has taught at the School of Visual Arts and Hunter College in New York, and the University of Massachusetts at Amherst. Daigle is Assistant Professor of History and Theory of Contemporary Art, Director of MA Programs, and Co-Director of the Low-Residency Graduate Program at SFAI.*

Critical Studies

HTCA-503-1 Theories of the Text/ile: Poststucturalism, Art, and Design
Nicole Archer
Prerequisite: None

Over the last half-century, many thinkers have worked to denaturalize common perceptions of "the text" by capitalizing on those etymological and structural resonances that link it to "the textile." Interestingly, their radically materialist theories—all geared toward revolutionizing culture by challenging the channels, functions, and aesthetics of "language, itself"—seldom turn to the textile or to weaving, themselves, in the course of their investigations.

Content to work with metaphorical textiles and looms, early (Post) Structuralist thinkers such as Roland Barthes, Hélène Cixous, Paul de Man, Jacques Derrida, Michel Foucault, Julia Kristeva, and Edward Said all miss the exciting, parallel insights being produced by contemporary fiber artists and fashion designers. Today, theorists such as Donna Haraway, Eve Kosofsky Sedgwick, and Gayatri Spivak are challenging this trend and working to consider the textures and production practices that constitute the text's familiar, i.e. that textile. This course will, likewise, (re)examine popular theories of the text through close readings of those analogous projects produced by these overlooked artists and designers, such as Magdalena Abakanowicz, Ann Chamberlain, Lesley Dill, Dorothy Liebes, Rudi Gernreich, Ed Rossbach, Beverly Semmes, Yinka Shonibare, and countless others.
Satisfies Art History Seminar Elective

Nicole Archer is a PhD candidate in the History of Consciousness Department at the University of California, Santa Cruz. She researches contemporary art and material culture with an emphasis in textile and garment design and production, critical theory, and corporeal feminism. Her work has appeared in Textile: The Journal of Cloth and Culture *and* Working for Justice: The L.A. Model for Organizing and Advocacy. *Her teaching explores the relations of politics and aesthetics through close examinations of style, embodiment, and desire.*

CS-500-1 Dreamwork
TBA
Prerequisite: None

Taking an interdisciplinary approach that encompasses psychoanalytic models, literature, film, critical theory, and neuroscience, this course will focus on the formulations and creative potential of dreaming. Ancient civilizations considered dreams as signs from above, while some recent studies suggest they may be mere mental detritus. Nevertheless, the question of the dream has held crucial fascination for thinkers of the 20th and 21st centuries and has inspired profound meditations on creativity, memory, and perception. Beginning with understandings of the dream ranging from the Biblical to those of the Lakota Sioux, this seminar will initially investigate the attempts by Sigmund Freud and Carl Jung to schematize the dream and to formulate its logic. From this foundation, the class will follow the elaboration and critiques of these efforts through the work of artists, writers, and theorists including Barthelme, Hemple, Borges, Breton, Kristeva, Burroughs, Duchamp, Ginsberg, and Lyotard. Analyses of films such as Lynch's *Mulholland Drive*, Gondry's *Eternal Sunshine of the Spotless Mind*, and Nolan's *Inception* will offer provocative imaginings of the movements and purposes of dreaming. Recent essays on brain function by J. Allan Dobson and Antonio Damásio will provide the most current neuroscientific research into dreaming. Our approach will be twofold: first we must grasp the historical role assigned to dreaming, and then investigate how that role has been both deconstructed and reconstructed in modern and contemporary contexts.
Satisfies Critical Studies Seminar Elective

Graduate Lecture Series

SGR-502-1 Graduate Lecture Series
Claire Daigle / Allan deSouza

The Graduate Lecture Series is designed to support the MFA, MA, and Post-Baccalaureate programs by giving graduate students exposure and access, on a weekly basis, to artists, scholars, and practicioners working in a wide variety of disciplines within the community as well as individually. Visiting artist lectures will occur on Friday evenings at 6:30 pm in the Lecture Hall at 800 Chestnut Street. In addition to attending the public lectures, Students will have the opportunity to meet with select guests for individual critiques and small group discussions. Attendance is required for all Low-Residency MFA students.

For more information on the Graduate Lecture Series, please see page 11.

School of Studio Practice

All courses are offered for 3 units unless otherwise specified.

Graduate Critique Seminar

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one Graduate Critique Seminar per semester. No more than two Graduate Critique Seminars may be enrolled per semester.

SGR-500-1 Graduate Critique Seminar
Tony Labat
This Graduate Critique Seminar is guided by the history and language of Conceptual Art. It is therefore interdisciplinary by nature, and because of this, the goal of the seminar is to develop and maintain a "common language" that is not media-specific. This course is a space to share, to provoke, and to push each other as we critique the works presented from a formal perspective. Students are encouraged to present works and projects in progress as well as performance pieces.

Tony Labat is the Faculty Director of MFA Programs at SFAI. Labat has developed a body of work in performance, video, sculpture, and installation, and has exhibited internationally over the last 30 years. His work investigates the body, popular culture, identity, urban relations, politics, and the media. He has received numerous awards and grants, and his work is in many private and public collections.

SGR-500-2 Graduate Critique Seminar
Emmanuelle Namont Kouznetsov
In this seminar, students explore the conceptual and aesthetical engagements of their work through productive critique with their peers under the direction of the instructor. Students examine and elaborate a critical language while building constructive feedback, locating their work in the broader context of the contemporary art market and practices, and analyzing the underlying cultural and individual thematics of their art. The course aims to anchor a solid independent studio practice, and to unveil fertile terrains of investigation for the work to flourish.

Emmanuelle Namont Kouznetsov is an artist, curator, and educator whose work connects sculpture, photography, and performance in an exploration of the ever-shifting concepts of identity and portraiture. Her work reclaims the corporeal presence and reveals the crude state of our closest relationships. Kouznetsov co-directs OFF Space, a nomadic curatorial organization exploring real world site-specificity. In this capacity she has worked with more than 100 local and international artists, addressing topics such as the "Other," the current economic crises, and the trajectory of West Coast Conceptualism. Kouznetsov's work has been reviewed in Art Practical, SF Weekly, *and* East Bay Express.

Graduate Tutorial

SGR-500-3 Graduate Critique Seminar
Caitlin Mitchell-Dayton

The primary basis of the seminar is group critique addressing content, form, and conceptual issues. Students will present studio work for critical feedback at group meetings. Looking at both completed and in-progress work, the group will discuss aspects of studio practice/ working methods to develop an understanding of how to make the work's content legible and its expression formally rigorous. "Failures" are as crucial to examine as "successes," in part as a way to grasp the value as well as the limits of experimentation. The broader focus will be ensuring that each student completes a conceptually and formally related body of work, and has a functional artist statement. An additional goal will be sustaining intellectual inquiry by developing increased knowledge of the historical and contemporary context of one's work through individualized research.

Caitlin Mitchell-Dayton's large-scale paintings hew closely to the formal parameters of traditional portraiture, informed by tropes drawn from comic books, illustration, and fashion advertising. Her subjects function simultaneously as individuals and as blends of cultural types drawn from fictional narratives, lived experience, and an ideal concept of personality. Her work has been exhibited at the San Francisco Museum of Modern Art, the de Young Museum, Yerba Buena Center for the Arts, John Berggruen Gallery, and Gallery Paule Anglim in San Francisco; Lizabeth Oliveria Gallery and Rosamund Felsen Gallery in Los Angeles; and The Drawing Center in New York.

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Graduate Tutorials is at the Graduate Center at 2565 Third Street. MFA students must enroll in one and no more than two Graduate Tutorials per semester.

SGR-580-1 Graduate Tutorial
John de Fazio

John de Fazio's recent work involves the creation of "super objects"- handmade objects of desire that encode layers of meaning through the obsessive processes involved in their conception and production. These works have taken the forms of large scale ceramic bas-reliefs, funerary urns, distorted figures, clay pipes and toilet fountains. After graduating from SFAI in 1984 with an MFA, he spent 20 years working in NYC, exhibiting internationally and teaching at more than 5 universities from NYU to UC Berkeley. His work is in the permanent collections of the Whitney Museum, The de Young Museum and MTV Networks in Times Square.

SGR-580-2 Graduate Tutorial
Allan deSouza

Allan deSouza's conceptual photography, installation, digital-painting, text, video and performance works are derived from the intersection between documentary methodologies and counter-strategies offiction, erasure and (mis)translation. DeSouza was recently awarded a residency at the Rockefeller Center in Bellagio, Italy, and has exhibited extensively, including recent solo shows at Talwar Gallery, Delhi; SF Camerawork; the Yerba Buena Center for the Arts, San Francisco, and the Phillips Collection, Washington, DC; group shows include at Centre Pompidou, Paris; Gwangju Biennale, Korea; and Guangzhou Triennial, China.

SGR-580-3 Graduate Tutorial
Leslie Shows

Leslie Shows uses diverse materials such as aluminum, plexiglass, rust, ink, sand, mylar, and sulfur, in addition to paint and collage, in layered, primarily 2-dimensional works that address landscape, scale, and the illusionistic and representational capacities of materials. She has exhibited at the 2011 Mercosul Biennial in Brazil, the 2006 California Biennial, San Francisco Museum of Modern Art, Yerba Buena Center for the Arts, and the Bemis Center for Contemporary Art, and is a recipient of the SFMOMA SECA Award, the Artadia Award, and the Tournesol Award from Headlands Center for the Arts.

Continuing Education

PreCollege Program

Young Artist Program

Adult Continuing Education

PRECOLLEGE PROGRAM AGES 16–18

SFAI's PreCollege Program is a five-week, six-college-credit course of study especially designed for artists who have completed the tenth grade, but who haven't yet started college.

2013 dates: June 17–July 19

The PreCollege Program offers participants a well-rounded, introductory course of study and an experience comparable to that of first-year Bachelor of Fine Arts students at SFAI. Students choose two core studio courses (one morning and one afternoon) that meet for three hours each, Monday through Thursday. A range of Friday academic activities, studio hours, and workshops enhance this core schedule.

COURSES

Morning classes: Monday–Thursday, 9:30 am–12:30 pm
Afternoon classes: Monday–Thursday, 1:30 pm–4:30 pm
Courses listed as morning and afternoon are offered twice, and are not full-day classes.

Expressive Line and Life Drawing (morning and afternoon)
Working with a model, traditional and nontraditional still lifes, and on individual projects, students will address issues of composition, the use of light and dark, and mark-making. This class aims to help students work from observation to interpret what they see, allowing the drawing to reveal its history of creation and changes. Pencil, charcoal, ink, ink wash, watercolor or gouache, and collage are all possible materials.

Painting and Permutations (morning and afternoon)
Embracing risk-taking and experimentation, students will explore the limitless material and conceptual possibilities of painting. Students will produce oil paintings that stress effective visual organization, originality, and craftsmanship, and synthesize ideas into a completed body of work. Formal course critiques assist in developing strong skills both in the evaluation of students' own artwork and in analyzing formal composition principles. Modern and postmodern movements will be introduced as a means for contextualizing studio work.

Black-and-White Photography (morning and afternoon)
Capture the magic of West Coast photography and the influence of artists such as Ansel Adams (who founded SFAI's Photography Department), Edward Weston, Imogen Cunningham, Lewis Baltz, and many more. Photographic field trips, extensive darkroom work, gallery and museum visits, and class discussions will form a dynamic environment for creating new work with technical and historical understanding of the medium.
Prerequisite: basic introductory course in photography. Students must provide their own 35mm SLR camera that allows manual control of shutter speed, aperture, and focusing.

Digital Photography (morning)
This course will encourage students to explore, create, and experiment with the medium of photography. Through hands-on activities in the digital computer lab, lighting studio, and in the field, students will compose images and produce photographic prints. Using Adobe Photoshop CS5, students will learn how to color-correct photos as well as how to work with more complex adjustment features such as selections, layers, masks, and channels. Discussions and group critiques will provide insight into contemporary photography. By the end of the class students are expected to have a cohesive body of work and a working knowledge of color photography and color digital printing.
Prerequisite: basic introductory course in photography. Students must provide their own digital SLR, or digital camera with manual settings.

Digital Animation (morning)
Digital animation is a fascinating blend of imagination, artistry, and technology. This course will introduce software such as Adobe Flash and After Effects as well as traditional animation fundamentals of illustration and motion. Students will first develop an understanding of digital animation tools through structured exercises and demonstrations, and move toward more complex concepts of storyboarding and interactivity. They will then apply all these techniques in the creation of a short animated movie.

Installation Art (morning)
This course explores the poetic form and social history of conceptual and site-specific installation. Studio projects will include work with architectural forms, performance, video, and lighting. Students will discover the importance of context, process, and time-based activities when working with materials and space, and also learn about project documentation. Slide lectures will expose students to the historical and political underpinnings of these forms and their contemporary manifestation worldwide.

Experimental Cinema (afternoon)
This hands-on course will demystify the mechanics of experimental filmmaking and investigate its potential as a tool for personal expression. Students will gain an understanding of super 8, 8mm, 16 mm, and digital video camera operation and photographic principles while creating short films, videos, and installations. Editing will be done using both analog and digital tools, including Final Cut Pro. Students will also be introduced to cinematic history and contemporary theory.

Screenprinting (afternoon)
Explore the expressive and technical possibilities of screenprinting and learn how to develop a stencil and convert drawings, photographs, and digital output into a genuine print—not only on paper, but also on a variety of surfaces such as fabric and plastic. Projects will introduce the photo-emulsion process, color registration, and water-based ink mixing.

Inventing the Figure in Ceramics (afternoon)
Focusing on the figure with attention to anatomy, this course will explore the boundaries of the human form and physical features, and address the processes, techniques, and concepts at play in contemporary figurative ceramics. Working with a range of direct construction methods, students will engage materiality, three-dimensional design, and functionality. As the course progresses, low-fire surface treatments and glazing strategies will provide students with tools to complete individual projects.

CURRICULUM SUPPLEMENTS

Required Friday Workshops
Fridays, 9:30 am–12:30 pm
Through faculty-led workshops, students will experiment with new mediums, materials, and interdisciplinary methods of production and presentation. These sessions provide structured opportunities to work with the broader faculty team and learn about ideas and practices that will enhance the core class work.

Workshops topics include:
- Cyanotypes: Printing in Prussian Blue
- Pinhole Photography
- Photoshop for Painters
- Stop Motion Animation
- Real Life Comics
- Plaster Casting
- Comic Book Illustration

Required Art in Context Workshops
Fridays, 1:30–4:30 pm
Each Friday, PreCollege participants gather to collectively engage in an activity or discussion that relates to the professional practices and contemporary context of working artists. Sessions will include:
- A guided portfolio workshop led by SFAI's Admissions team to assist students in developing a cohesive portfolio for application to SFAI or other college art programs
- A dynamic overview of critique strategies to help move beyond quick judgments toward deep and meaningful conversations that push artists to grow
- Field trips to some of the Bay Area's top museums
- Guest artist talks

Evening Studio
Every course in the PreCollege Program will require students to commit time and effort to their creative practice outside class. Students are required to work on their projects on Tuesdays and Thursdays from 6-9 pm, on campus. In addition to these allotted times, many studios and campus resources will be accessible to students throughout the week.

Extracurricular
In addition to arts-based programming, there will be opportunities to connect with classmates and relax at weekly events such as a beach bonfire, a dance party, movie nights, and more.

Final Exhibition
A campus-wide final exhibition allows PreCollege students to show the work they have produced during the program and share their accomplishments with family, friends, and the public. A closing reception will be held on Friday, July 19 from 4:30 to 6:30 pm., with a screening of Digital Animation and Experimental Cinema projects beginning at 3 pm.

HOUSING

Supervised housing provides SFAI PreCollege students with a convenient, affordable, and secure living environment that supports their artistic growth. A professional student housing staff and a team of enthusiastic full-time SFAI students committed to campus leadership live with the PreCollege students, helping to familiarize them with the school and its surroundings.

Check-in: Sunday, June 16, 2013
Check-out: Saturday, July 20, 2013

EXPENSES AND FEES

- Tuition for two studio courses, Art in Context, and workshops: $3,000 (includes a $100 non-refundable deposit)
- Room and Board (includes breakfast and lunch only): $2,000 (includes a $100 non-refundable deposit)

Total due for residents by May 31: $5,000
Total due for commuters by May 31: $3,000

Art Supplies
Registrants will receive a supplies list for each of their classes prior to the program, and are expected to have all of the supplies at the start of the program. When planning your budget for the program, please note that supplies for most courses cost approximately $250.

Living Costs
Students enjoy the flexibility of selecting or preparing their own dinners. Please plan your budget according to your dietary habits.

Scholarships
Scholarships for the PreCollege Program are awarded to students based on financial need. Scholarship application forms are available online (at *www.sfai.edu/precollege-application*) or upon request and should be received together with completed application materials by April 1.

HOW TO APPLY

To download the application and letter of recommendation forms, please go to *www.sfai.edu/precollege-application*.

Application Checklist
- A completed and signed application form
- A disc containing five to eight examples of work that reflects your imagination and originality. For students pursuing time-based mediums such as video or film, please submit a DVD with five to ten minutes of your work.

Images should be in jpeg file format, and be no larger than 2,000 x 2,000 pixels but no smaller than 640 x 640 pixels. Video, animation, and movie files should be exported to QuickTime format, and be at least 320 x 240 in pixel dimensions. Please no PowerPoint files. **Important:** include an image list on the CD in a .doc or .rtf file.

- An artist statement (a one-page essay about your interests in making art)
- A letter of recommendation from an art teacher who knows you and your work
- A $65 application fee

Non-U.S. citizens should contact the PreCollege Office for further information on obtaining a student visa.

Deadlines
Application deadline: May 1, 2012
Scholarship application and international student application deadline: April 1, 2012

Applications are reviewed on a rolling basis. Apply early in order to get your first choice of classes.

Send all materials to:
San Francisco Art Institute
PreCollege Program
800 Chestnut Street
San Francisco, CA 94133

Contact
415.749.4554
precollege@sfai.edu
www.sfai.edu/precollege

YOUNG ARTIST PROGRAM AGES 13–15

This three-week intensive summer program for artists ages 13 to 15 offers a fun and focused environment for exploring new techniques and developing artistic expertise.

2013 dates: July 22–August 9
Tuition: $800 full-day program / $450 half-day program

By studying at SFAI, students become part of a community of artists at one of the nation's most prestigious schools of higher education in contemporary art. For 140 years, SFAI has been a magnet for adventurous, innovative thinkers, and it's the perfect place to get your hands dirty, experiment, and express yourself.

Classes take place in our historic and inspiring studios and are led by talented, experienced artists. We encourage students to enroll in both morning and afternoon classes. Students can relax between classes and eat lunch at the SFAI café; spend time in the SFAI library, which has over 20,000 art books, magazines, and videos; or participate in one of our lunchtime social events.

A campus-wide exhibition and screening of student work will be held on Friday, August 9 from 5–6 p.m.

REGISTRATION

Register online at *www.sfai.edu/YAP*
Space is limited, so early registration is recommended. Full tuition is due at time of registration and can be paid by credit card using our secure online registration system. If paying by check or money order, please call 415.749.4554.

COURSES

Morning classes: Monday through Friday, 9:30 am to 12:30 pm
Afternoon classes: Monday through Friday, 1:30 to 4:30 pm.

Digital Animation (morning)
Create short, animated movies using Flash software and explore the basic concepts of drawing, sound, interactivity, symbols, and text. Students will develop an understanding of Flash tools through structured exercises and demonstrations. Examples of contemporary commercial and artistic animation will be shown to provide students with a broader understanding of the many ways animation tools are used. The course will conclude with a screening of student work.
Prerequisite: Basic computer knowledge.

Painting for Beginners (morning)
Develop creative and technical fluency in painting, exploring color and composition, surface preparation, and paint handling. Working with oil paints, students will learn a range of techniques from classical to contemporary, while developing an understanding of the fundamentals of visual expression. Specific issues in students' work will be addressed in group critiques; slide lectures will focus on contemporary trends in painting and provide inspiration for content.
No prerequisite.

Through the Lens: Black-and-White Photography (morning)
Learn the basics of shooting with a 35mm camera, black and white film processing, contact printing, and print enlarging while experimenting with traditional and non-traditional photographic methods. Students will explore various themes in photography and create a series of photographs based on their own interests and experiences.
No prerequisite. Students must provide their own 35mm camera with shutter speed and aperture control.

Screenprinting (morning)
This course introduces students to screenprinting processes and techniques, utilizing drawing skills, digital technology, and basic design principals. This course will teach students how to prepare a screen using photo emulsion and a printmaking darkroom, print images on a variety of surfaces from fabric to paper, mix water-based inks, and register colors. Students will then use these skills to design and print posters, T-shirts, stickers, and fine art.
No prerequisite.

Color Digital Photography (afternoon)
Explore digital photography as a creative and expressive tool. Students will use Adobe Photoshop as an introduction to the digital darkroom and printing technology as they build an understanding of fine art photography. Course time will be divided between discussions about the medium of photography, lecture-demonstration, critiques of student work, digital printing strategies, and lab sessions. Students will work on technical assignments that will support a final body of work.
No prerequisite. Students must provide their own digital camera with manual settings.

From Line to Life Drawing (afternoon)
Learn the fundamentals of composition and drawing from still life settings and live models. Through observational drawing, this class will introduce traditional and non-traditional techniques using graphite, charcoal, ink, and other media, and teach students to investigate how light and shadow create form, content, and mood in art. Class time will focus on technical assistance, hands-on demonstrations, informal critique sessions, and slide lectures providing historical context for the medium.
Models in the Young Artist Program are clothed in bathing suit attire.
No prerequisite.

Action: Video Life (afternoon)
Explore the diverse uses of video in modern culture, ranging from music videos to documentaries to personal journals. Students will learn the basics of video camera operation, lighting, and editing to create innovative video work based on their personal interests. An overview of various video genres and related artwork will reveal the many possibilities of the medium. The course will address all aspects of video production and post-production, and conclude with a screening of student work. A personal video camera is helpful, but not necessary.
No prerequisite.

Figurative Form: Portraits in Clay (afternoon)
Working from photography, models, and molds, this course will uncover the possibilities of working with the body by addressing the processes, techniques, and concepts at play in contemporary figurative ceramics. Working with a range of direct construction methods, students will experiment with materiality, three-dimensional design, and function-ality. Students will also learn more about low-fire surface treatments and glazing as they complete their projects.
No prerequisite.

FRIDAY WORKSHOPS

In addition to studying in a traditional studio environment, students participate in group learning sessions on Fridays that encourage interdisciplinary artwork and allow for interaction among all students, faculty, and staff. These sessions take place between classes and will include visiting artist talks, hands-on workshops, collage, and idea-driven exercises.

MEAL PLAN

$150
As food options on campus are limited in the summer, we have arranged for a balanced and healthy lunch plan that we require all full-time YAP students to participate in. Half-time students are encouraged to participate in the meal plan and join us for our weekly lunchtime activities!

POLICIES

Cancelled Classes
Occasionally classes will be cancelled if the minimum enrollment is not met. In such cases registrants can be enrolled into their second choice studio class or are entitled to a full refund.

For specific enrollment questions please call 415.749.4554.

Withdrawal & Refund Policy
Withdrawal and refund requests must be made in writing to the Continuing Education Office by faxing 415.351.3516, emailing *yap@sfai.edu* or mailing Young Artist Program, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133.

Last day for 100% refund (minus $20 processing fee): July 8, 2013
Last day for 80% refund (minus $20 processing fee): July 15, 2013
Last day for 50% refund (minus $20 processing fee): July 24, 2013
No refund available after July 24, 2013

Contact:
415.749.4554
yap@sfai.edu
www.sfai.edu/YAP

ADULT CONTINUING EDUCATION

Through its Adult Continuing Education (ACE) program, SFAI offers a range of evening and weekend non-credit classes for creative thinkers of all ages.

Registration for Summer 2013 begins on April 1, 2013. You can register and pay online through SFAI's secure online registration system: *www.sfai.edu/ace*

Summer Session
All weekday courses are scheduled from 6:30-9:30 pm, unless otherwise noted. Please refer to the course listing for Saturday class times.
Classes will not be held on Monday, July 4 in observance of Independence Day.

Mondays
Narrative Drawing, June 3–August 5
Advanced Painting, June 3–August 5
Figurative Photography, June 3–August 5, 6-9 pm

Tuesdays
Autobiographical Painting, June 4–August 6
Introduction to Collage and Mixed Media, June 4–August 6
Introduction to Digital Photography, June 4–August 6
Introduction to Digital Video Editing, June 25–July 30

Wednesdays
Sharp Shootin' in High Definition, June 5–July 3
Digital Camera Intensive – Getting the Most from Your DSLR, June 5–July 10
Intermediate and Advanced Painting, June 5–August 7
Introduction to Drawing, June 5–August 7

Thursdays
(Classes will not be held on Thursday, July 4 in observance of Independence Day.)
Figure Drawing, June 6–August 15
Intermediate Photoshop for Photographers, June 6–August 15
Alternative Moldmaking and Casting, June 6–August 15
Painting Media Experimentations, July 11–August 15

Fridays
Open Drawing Studio, June 7–August 2

Saturdays
Introduction to Oil Painting, June 8–August 3
Audacious Relief: Printmaking from Tradition to Experiment, June 15–August 17
Letterpress, July 27 and August 3
Art for iPhones, June 8–August 10

DESIGN AND TECHNOLOGY

Art for iPhones
Instructor: Jacqueline Buttice
10 Sessions / Saturdays, June 8–August 10
Time: 10 am–1 pm
Location: Studio DMS2
Number: DT-1004
Tuition: $400
The best camera is the one you have with you, and if you have an iPhone there is no reason to regret leaving your digital camera at home. Even professional photographers and artists are recognizing the iPhone as a useful tool in art practice. In this class you will learn how to take stunning photographs and pleasing portraits, create magnificent films, and even produce your own music. We will learn many tips and classic techniques with the latest and best apps to enhance your art practice.
No prerequisite.

DRAWING

Drawing from Observation
Instructor: Annie Albagli
10 Sessions / Wednesdays, June 5–August 7
Time: 6:30–9:30 pm
Location: Studio 13
Number: DR-1006
Tuition: $400
Drawing from Observation will equip students with a solid foundation in drawing from life, with strong attention to nuance and detail. Students will gain an understanding of a variety of drawing materials, the vocabulary necessary for critiquing the technical and aesthetic aspects of a work of art, and an understanding of the basic elements and principles of 2D design. The course will cover such techniques as contour line, value, perspective, and gesture. Other highlights include lectures by working artists and talks on contemporary art as they pertain to class. Lectures as well as group and individual critiques will serve to supplement the work in class.
No prerequisite.

Introduction to Collage and Mixed Media
Instructor: Sara Wanie
10 Sessions / Tuesdays, June 4–August 6
Time: 6:30–9:30 pm
Location: Studio 13
Number: DR-1008
Tuition: $400
Collage today is sometimes an underused and undervalued art practice. This course will explore the history of collage and how it can be expanded beyond the world of "craft." Students will be introduced to basic collaging techniques including adhesive application, transfers, and image manipulation. The key elements of design and composition will be fleshed out through different mediums each week. Participants in this course will learn how to introduce a range

of materials, including photography, drawing, and sculpture, into their compositions to develop mixed-media work. The class advances into methods for incorporating layers of textural mediums, drawing materials, collage, block printing, stencils, and transfers into drawn compositions. Students will also discover creative approaches to problem-solving while developing their own personal visual style. Demonstrations of technique, followed by exercises and in-depth projects, are designed to put into practice new methods of working, culminating in personal projects. Creativity and a personal approach to abstraction, formal elements, and representation are encouraged. Group discussions about contemporary art and work produced in class examine issues of craftsmanship and narrative/formal content.
No prerequisite.

Figure Drawing
Instructor: Lynn Colingham
10 Sessions / Thursdays, June 6–August 15, no class on Thursday, July 4
Time: 6:30–9:30 pm
Location: 13
Number: DR-1005
Tuition: $400
This course is designed to provide students with the foundational skills necessary to describe the human form. Students will develop techniques to articulate the anatomy of the human body in the style of naturalistic representation. Over the course of the program, students will be exposed to contemporary dialog surrounding figural representation through readings, discussions, and presentations of contemporary artists. Students will be expected to contextualize their work within the contemporary moment and provide feedback to fellow students during critique.
No prerequisite.

Narrative Drawing
Instructor: Alexis Amann
10 Sessions / Mondays, June 3–August 5
Time: 6:30–9:30 pm
Location: 13
Number: DR-1010
Tuition: $400
From cave painting to web comics, storytelling and picture-making have been connected throughout human history. This course will give beginning and experienced students alike the opportunity to explore narrative in their drawing practice. Projects assignments will be specific and give students the chance to work with different narrative elements. Students will be guided in ways to create, find, and mine narrative through quick writing prompts, and then will make drawings based on the project assignments. The course will also explore formal drawing skills, emphasizing the relationship between how a drawing is constructed and how meaning is made. Project assignments will be supplemented with handouts, discussion of historical and contemporary work and context, and demonstrations. Students will get feedback on their work through one-on-one discussion with the instructor, as well as group critiques at the conclusion of each project.
Beginning and experienced students are welcome in this class; the only prerequisite is a willingness to work and play at making drawings.

Open Drawing Studio
Fridays, June 7–August 2, no session on Friday, July 19 due to campus-wide event
Time: 5:30–8:30 pm
Location: Studio 14
Tuition: Free (no advanced registration is necessary)
SFAI's well-known Friday Open Drawing Studio has been an art resource in the Bay Area since the 1950s. It provides students with a great opportunity to draw from a live model in a relaxed and informal atmosphere.

The Open Drawing Studio is sponsored by SFAI alumna Judith Krebs Snyderman (BFA Painting, 1994).

FILM

Sharp Shootin' in High Definition
Instructor: Kenneth Thomas
4 Sessions / Wednesdays, June 5–July 3
Time: 6:30–9:30 pm
Location: DMS2
Number: FM-1004
Tuition: $170
Okay, you have a great idea for your first film. Or maybe you want to make a documentary that will change the world. Unless you know how to shoot, that film is going to remain just an idea. During this 4-week intensive of *Sharp Shootin' in High Definition*, we will explore all of the basics of HD videography: composition, lighting, handheld vs. lock-down shots, and much more! At the end of this course, you will have the videography know-how to start turning your ideas into reality. The class will begin with a viewing of some classic scenes from various films, to study how and why they were shot in their various ways. We will then try to emulate some of those ideas, in order to express ideas through visuals. Different scenes will be set up for shooting, and each student will have the opportunity to try their hand at setting up shots, lighting, and composition, using professional HD cameras. Students will also learn the many technical elements of HD video, such as format, frame rate, and resolution choices.
No prior knowledge of videography is necessary. HD video cameras will be supplied for use in the classroom. Students are encouraged to bring their own HD cameras, if they own one–just to compare the differences between the gear they own and the gear we will use.

Intro to Digital Video Editing
Instructor: Chris Corrente
6 Sessions / Tuesdays, June 25–July 30
Time: 6:30–9:30 pm
Location: DMS2
Number: FM-1005
Tuition: $250

This course will introduce students to the foundational principles of video editing at both a technical and conceptual level. Through lecture, discussion, and practice, students will explore the ways in which editing styles differ among cinema, commercial, musical, documentary, and fine-art production contexts. Students will be asked to engage with the theory, techniques, and aesthetics of digital film/video editing, generating four miniature projects before applying the principles learned in each toward the creation of a final project. Each session will begin with a short lecture about the principles and theory of video editing, followed by hands-on instruction and practice time. Note: The course will focus on editing in Adobe Premiere; however, if a student prefers a different non-linear editing program (Final Cut, AVID, etc.), many of the principles are the same. The student would be responsible for compensating for interface differences.

Materials: Each student should have a flash drive or external hard drive with at least 8 GB available storage.

DVD Authoring 101
Instructor: Kenneth Thomas
2 Sessions / Saturdays, August 3 & 10
Time: 10 am–3 pm
Location: DMS2
Number: FM-1006
Tuition: $140

Have you shot and edited a cinematic masterpiece, but want to present it in a way that is fitting to the quality of your work? Have you wondered how those DVDs you get from Netflix are actually produced? In this 2-day intensive, we will explore the world of DVD authoring—ingesting footage into the computer, processing it into MPEG-2 files for DVD creation, creating images and video for menus, creating menu soundtracks, placing chapter markers, and adding alternate soundtracks similar to Director's Commentaries. To do this, we will utilize DVD Studio Pro and Compressor, two Macintosh programs that many professionals use to create DVDs. *Note: Students must come to class with a piece of video that they want made into a DVD, 20 minutes in length maximum.* This can be a short film, home movies, or anything that you would like to see immortalized on a shiny disc. At the end of the class, you will walk away with a DVD with an interactive menu that can be played in any DVD player.

PAINTING

Introduction to Oil Painting
Instructor: Hwei-Li Tsao
9 Sessions / Saturdays, June 8–August 3
Time: 10 am–1 pm; July 20 – extended painting session 10 am-4 pm
Location: 117
Number: PA1001
Tuition: $400

This course introduces oil painting technique, brushwork, color mixing, and the painting vocabulary. Students will build skills and confidence through three painting assignments, and are encouraged to present and discuss their ideas in one-on-one sessions and group critiques. Slide presentations will introduce works of contemporary painters, providing inspiration and context for the class projects.

Beginners are welcome. No prerequisite.

Autobiography in Painting
Instructor: Sarah Stolar
10 Sessions / Tuesdays, June 4–August 6
Time: 6:30–9:30 pm
Location: 117
Number: PA1013
Tuition: $400

In this course students will engage in a survey of one's self as a means of informing a semester-long series of paintings. By turning inward for source material, artists are able to produce authentic and powerful imagery without the sense of feeling contrived. This identity-driven work can produce cathartic experiences for the artist as well as reveal the inner workings of the psyche, transforming a life experience into artistic expression. Traditional and straight-forward self-portraits will begin the investigation into each student's life story; however as the course progresses, students will be asked to push the boundaries beyond obvious representation, even obliterating the figure if necessary. Conceptual issues to be addressed include ego, cultural identity, biography, family, memory, obsessions, collections, metaphorical imagery, and narrative. All avenues of painting one's autobiography will be explored, including (but not limited to) the figure, still-life, text, abstraction, and formal qualities such as color, texture, and composition. Historical and contemporary artists who use their life as a theme will be discussed; books, slides, and video will be presented regularly. In addition to creating several paintings, students will research one artist, keep a journal, and create a handmade sketchbook.

Some drawing/painting experience is recommended.

Intermediate and Advanced Painting
Instructor: Glenn Hirsch
10 Sessions / Wednesdays, June 5–August 7
Time: 6:30–9:30 pm
Location: Studio 117
Number: PA1010
Tuition: $400

Through visual and verbal analysis, students will increase the power of their work and overcome blocks that hinder the completion of paintings. The course presents ideas to help students explore the content of their art through irony, humor, narrative, mood, and the use of unusual materials. Individual instruction and technical assignments will help students to explore a particular style and become more independent by painting in series.

Prerequisite: Recent college or extension level courses in both drawing and painting.

Advanced Painting
Instructor: Sarah Stolar
10 Sessions / Mondays, June 3–August 5
Time: 6:30–9:30 pm
Location: Studio 117
Number: PA1009
Tuition: $400

In this course, students will use their current body of work and ideas as a springboard for developing a new body of work through investigations and exercises. The course will expand upon each student's technical knowledge, as well as begin to push painting beyond the realm of straightforward observation. Using a series of conceptual prompts as a guide, students will begin to define their authentic voice, pushing beyond comfort zones and experimenting with new concepts in painting relevant to contemporary art. The class will discuss abstraction, conceptual approaches, and the work of other artists as we interrogate how technique communicates the intended concept. The primary focus of this course is to develop an individual aesthetic, and to be able to defend it in a critique setting. Large-scale painting is highly recommended; students should be prepared to work outside of class time.

Prerequisite: Recent college or extension level courses in painting.

Painting Media Experimentations
Instructor: Savanna Snow
6 Sessions / Thursdays, July 11–August 15
Time: 6:30–9:30 pm
Location: Studio 117
Number: PA1009
Tuition: $250

This course fosters painting students' artistic development through experimentation with media and unique painting techniques. Students will be encouraged to find and utilize materials that are overlooked or discarded, reclaiming their environment as a matrix for artwork. Students will then explore these surfaces using a variety of materials, from ink, gouache, and acrylic to craft materials such as sand paper, modeling paste, and rubber cement. They will produce a minimum of five different paintings, with at least one per technique learned in the class. The final works will be assembled and presented to the whole class at the last session. Discussion and in-class sharing of resources, inspiration, and materials will be fostered and strongly encouraged. Time will be allotted before each in-class demonstration to share information gathered during the previous week.

No prerequisite.

PHOTOGRAPHY

Introduction to Digital Photography
Instructor: Tony Maridakis
10 Sessions / Tuesdays, June 4–August 6
Time: 6:30–9:30 pm
Location: Studio 20A
Number: PH1001
Tuition: $400

This course is a multifaceted approach to digital photography, focusing on the fundamentals of digital photography along with the artistry of the medium. Students will learn the essentials of a digital workflow, which includes moving photographs from a digital camera and scanners, Adobe Photoshop and Bridge basics, printing, and D-SLR fundamentals. Students will develop their work through a semester-long project, either new or a continuation of an existing project, which will culminate in 15 prints from that project. Throughout the course, the instructor will reinforce the fundamentals of digital photography by relating student work to that of photographic artists, both contemporary and historic. The class will meet for one off-site gallery visit outside of class instruction.

No prerequisite.

Digital Camera Intensive – Getting the Most from Your DSLR
Instructor: Kristen Perkins
6 Sessions / Wednesdays, June 5–July 10
Time: 6:30–9:30 pm
Location: Studio 20A
Number: PH1001
Tuition: $250

Digital Camera Intensive – Getting the Most from Your DSLR focuses on the robust functionality that DSLRs offer. Making a photograph well in the camera makes every step after easier. Additionally, having a competent working knowledge and understanding of photographic vocabulary makes the computer editing much simpler and intelligible. This intensive uses hands-on technical exercises, class discussion, and slide shows to help you get the most out of your digital camera. Each class will begin with a discussion of the technical assignments, and may also include readings and share slide shows of historical and contemporary photographers, based on the class's photographic interests. Much of class time will be centered around hands-on photographic activities and group learning.

No prerequisite.

Intermediate Photoshop for Photographers
Instructor: Elizabeth Cunningham
10 Sessions / Thursdays, June 6–August 15, no class on July 4
Time: 6:30–9:30 pm
Location: Studio 20A
Number: PH1001
Tuition: $400

Do you have some experience with Photoshop, but want to take your skills to the next level? Photoshop is one of the most powerful tools for photographers in the contemporary art world. From traditional film to digital photography, Photoshop is the industry standard software that is critical to the arsenal of any photographer. In this course we will investigate new ways to use Adobe Photoshop CS6 to enhance your professional practice, while also developing your current skills to an intermediate level. From artwork documentation to portrait retouching, this course will cover a diverse range of skills that can be applied to a variety of photographic practices. Students will be assigned a series of projects to practice and apply these newly learned skills creatively.
Prerequisite: Introduction to Digital Photography, Introduction to Photoshop, or similar experience.

Figurative Photography
Instructor: Maciej Makalowski
10 Sessions / Mondays, June 3–August 5
Time: 6–9 pm
Location: Studio 16A
Number: PH1001
Tuition: $400

This course provides a basic understanding of the technical and conceptual aspects of figurative photography. Through both studio practice and lecture, the students will explore different methods and approaches to photographing the human figure. Main concepts covered will be: historical background, lightning, portraiture (head shots), composition, basic Photoshop skills, building a narrative, and how to critique and talk about photography. In addition, the class will introduce a variety of historical and contemporary photographers as well as issues and theories within figurative photography. This class is meant for students of all skill levels, but will be basic enough for beginners of photography. It should be noted that this photography course is an art course, and will stress a creative over technical approach: it does not address itself to vocational skills and results.
No prerequisite.

PRINTMAKING

Audacious Relief: Printmaking from Tradition to Experiment
Instructor: Jonathan Palmer
10 Sessions / Saturdays, June 15–August 17
Time: 10 am–1 pm
Location: Studios 1&2
Number: PH1001
Tuition: $400

Dating back nearly 2,500 years, relief printmaking has made a bold mark throughout the history of art—and its potential is still being explored today. The ancient Egyptians carved out patterns on wood and printed on cloth while such contemporary artists as Swoon install large scale cut-out relief prints on the streets of NYC and major museums worldwide. This course will explore all of the traditional methods of relief printing as students learn how to carve, register, and print in relief from a diverse range of materials including wood, linoleum, plaster, Plexiglas, cardboard, metal, and stone. We will cover single and multicolor techniques by making reduction and multi-color block prints; hand printing techniques will be emphasized, though the printing press will be utilized as well. Once the traditional techniques have been taught, students will understand the unlimited ways of achieving a relief print, and be encouraged to experiment with a wide range of carving surfaces and paper. This course will primarily cover Western printing techniques but will spend one session going over Japanese woodblock printing. The class will also examine and discuss prints by artists such as Kathe Kollwitz, Picasso, Leonard Baskin, Albrecht Durer, Hiroshige, Yoshitoshi, and others.
No prerequisite.

Letterpress: Platemaking and Printing
Instructors: Volta Press
2 Sessions / Saturdays, July 27 and August 3
Time: 10 am–5:30 pm
Location: Studios 2&3
Number: PR1003
Tuition: $200

Invented over five centuries ago, letterpress began as a method of printing text with movable type; now, with the modern-day emphasis on graphic design and digitally-created plates, letterpress has become an invaluable medium for artist prints, broadsides, business cards, invitations, and much more. Students will learn how to transform film into letterpress plates, paper preparation, basic typesetting, Vander-cook lockup and setup methods, and letterpress printing, including registration techniques. By the end of the intensive, each student will have completed a two-color letterpressed broadside.
No prerequisite.

SCULPTURE

Alternative Moldmaking and Casting
Instructor: Alexis Arnold
10 Sessions / Thursdays, June 6–August 15,
no class on July 4
Time: 6:30–9:30 pm
Location: Studio 106
Number: SC1003
Tuition: $400

There is a world of possibilities when it comes to mold making and casting, but there are also a fair number of limitations, and a whole lot of steps to follow. In this course, we will push the limits of moldmaking through exploration of and instruction in both traditional and alternative techniques, using materials including concrete, clay, plaster, plastic, silicone to make a food-safe mold, wax, alginate, polymer clay, and found objects. We will learn specific techniques as a class and then adapt projects to meet each student's individual conceptual and aesthetic ideas. We will have two scheduled critiques during the class (one midway and one at the end) in order for students to share their work, practice presentation, and receive valuable peer feedback.
No prerequisite.

POLICIES

Refund Policy
Refund requests must be made in writing to *ace@sfai.edu*.

For classes that meet for ten or more sessions, a 100% refund minus a $20 processing fee is given if written notice is received at least five business days before the first class meeting. An 80% refund minus a $20 processing fee is given when written notice is received between the first and third classes. No refund is given after the class has met three times. Please allow two to three weeks to receive your refund.

For courses that meet for six sessions or fewer, a 100% refund minus a $20 processing fee is given when written notice is received at least five business days before the first class meeting. An 80% refund minus a $20 processing fee is given when written notice is received prior to the second class session. No refund is given after the class has met two times. Please allow two to three weeks to receive your refund.

Payment Policy
All payments are due at the time of registration.
-VISA, MasterCard, and Discover cards are accepted for payment through the Adult Continuing Education online registration system.
-Tuition payments may be made by cash, check, credit card, or bank draft payable to "San Francisco Art Institute".
-A $50 fee will be charged for returned checks.

Obligation for Payment
Enrollment constitutes a financial contract between the student and the San Francisco Art Institute. The student's rights to services and benefits are contingent upon them making all payments as agreed upon. If payments of amounts owed to SFAI are not made when they become due, SFAI has the right to cancel the student's registration and/or administratively withdraw them from the current term. In addition, balances due to SFAI are reported by our collection agencies, which may impact the student's credit ratings. Prior to registering for a new term, the student must pay any outstanding balances from any preceding terms. If the student does not pay their outstanding balances or make payment arrangements satisfactory to SFAI, they will not be permitted to register. This policy applies to any outstanding balances with SFAI.

Attention Teachers
We are pleased to provide Continuing Education Units for teachers and a 10% discount on all courses for art teachers. Please contact us at 415.749.4554 prior to registering. Verification of current employment will be required.

Cancelled Courses
The San Francisco Art Institute reserves the right to cancel or reschedule any course or to change the instructor. In the case of a course cancellation, students are entitled to a full refund of tuition and lab fees.

Cancellations due to under-enrollment are made up to 24 hours before the first class session. Students are notified of cancellations by email or phone as soon as possible and given the option of enrolling in a different course or receiving a full refund.

Classes may be rescheduled due to unforeseen circumstances.

Contact Information and Campus Maps

Contact Information/
Directions

800 Chestnut Street
Main Campus

2565 Third Street
Graduate Center

CONTACT INFORMATION

800 Chestnut Street
San Francisco CA 94133
(between Leavenworth and Jones Street)
www.sfai.edu

24-Hour Info	415.771.7020
Academic Affairs	415.749.4534
Administration	415.351.3535
Admissions	415.749.4500
Continuing Education	415.749.4554
Counseling Center	415.749.4587
Exhibitions and Public Programs	415.749.4550
Financial Aid	415.749.4520
Graduate Advising	415.641.1241 x1015
Graduate Center	415.641.1241
Registrar's Office	415.749.4535
School of Interdisciplinary Studies	415.749.4578
School of Studio Practice	415.749.4571
Security	415.624.5529
Student Accounts	415.749.4544
Student Affairs	415.749.4525
Undergraduate Advising	415.749.4853

DIRECTIONS

From the East Bay
Main access to San Francisco from the east is Highway 80 to the Bay Bridge. Cross the bridge and take the Fremont Street exit. Turn right onto Howard Street to the Embarcadero. Turn left onto the Embarcadero and continue until Bay Street. Turn left onto Bay Street. Take a left onto Columbus and move immediately into the right-hand lane. Veer right at the Walgreens onto Jones Street. The San Francisco Art Institute is situated one block up Jones Street, on the corner of Chestnut Street.

From the Peninsula
Take Highway 101 north and follow signs leading to the Golden Gate Bridge. Take the Van Ness Avenue exit and proceed north to Union Street. Turn right onto Union and proceed four blocks to Leavenworth Street. Turn left onto Leavenworth. Go four blocks to Chestnut Street. Turn right onto Chestnut. SFAI is half a block down Chestnut Street on the left-hand side.

From Marin County
Take Highway 101 south to the Golden Gate Bridge. Take the Lombard Street exit and continue on Lombard past Van Ness Avenue to Hyde Street (approximately two miles) and turn left onto Hyde. Take the next right onto Chestnut Street. SFAI is one block down Chestnut, on the left-hand side of the street.

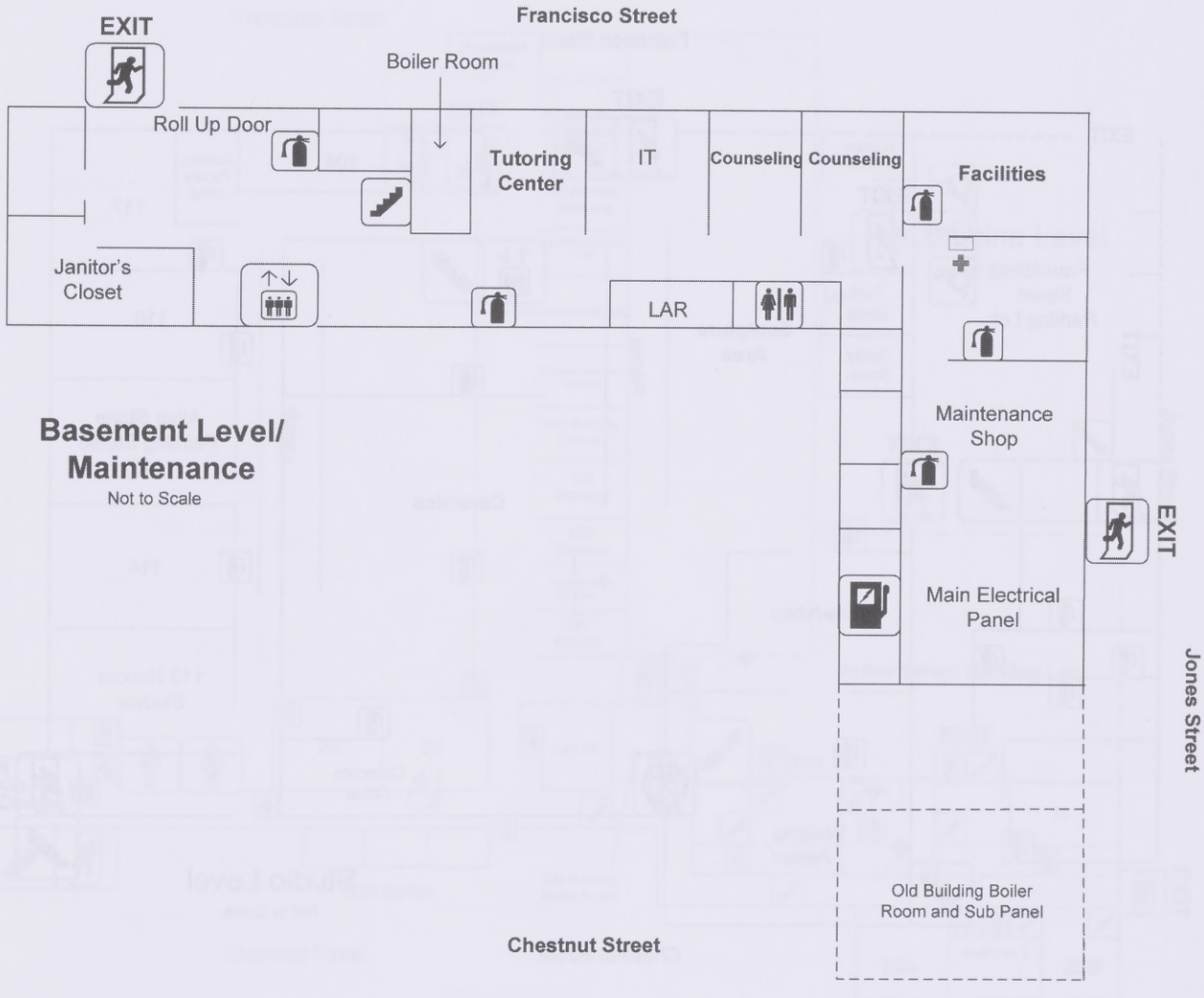
Parking
The San Francisco Art Institute is located in a residential neighborhood. Parking is available on all of the streets immediately surrounding the school.

Public Transportation
The most direct MUNI bus is the #30 Stockton, which runs along Columbus Avenue and intersects with BART and many major bus and subway lines throughout the city. There is a bus stop at the intersection of Columbus Avenue and Chestnut Street. The main entrance is a short one-block walk up Chestnut. Visitors can also make their way to the Art Institute via the Embarcadero Trolley, which connects to the BART at the Embarcadero Station. The trolley station is located at Market and Main Streets. Take the trolley to the corner of Beach and Jones Streets. Walk five blocks up Jones Street, turn left onto Chestnut, and go to the main entrance of the Art Institute, located in the middle of the block.

For more information, please call MUNI at 415.673.6864.

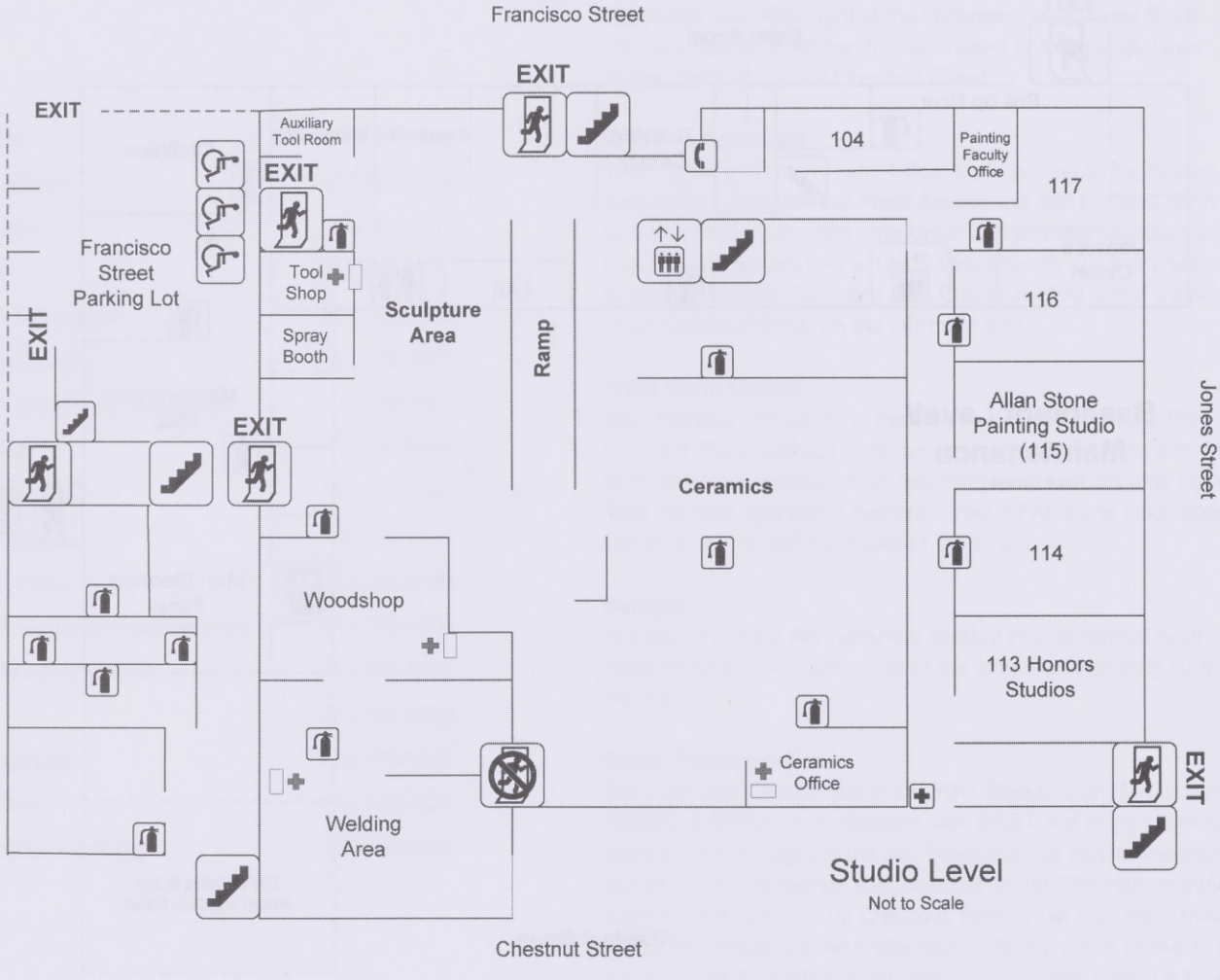
BASEMENT LEVEL MAINTENANCE

800 Chestnut Main Campus



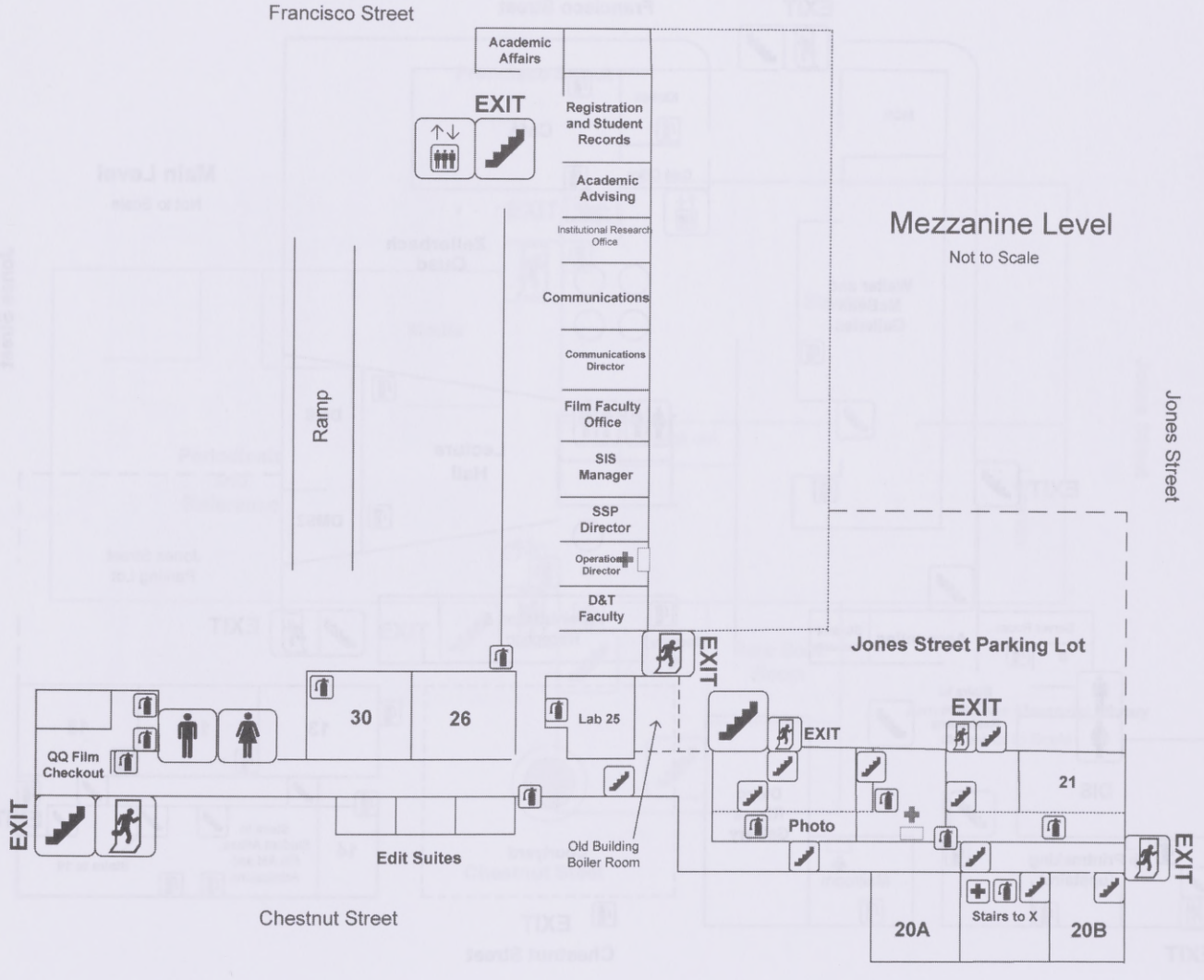
STUDIO LEVEL

800 Chestnut Main Campus



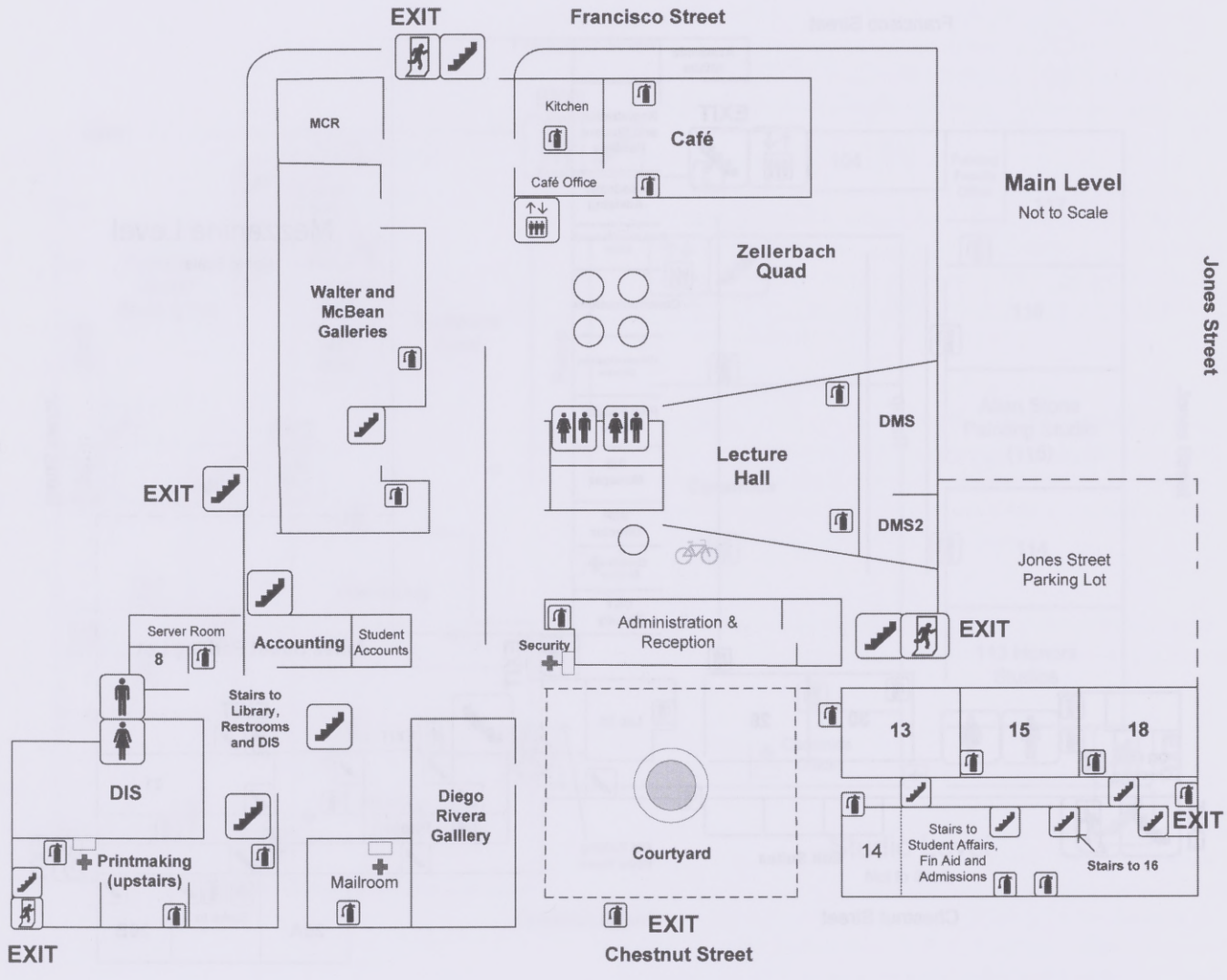
MEZZANINE LEVEL

800 Chestnut Main Campus



MAIN LEVEL

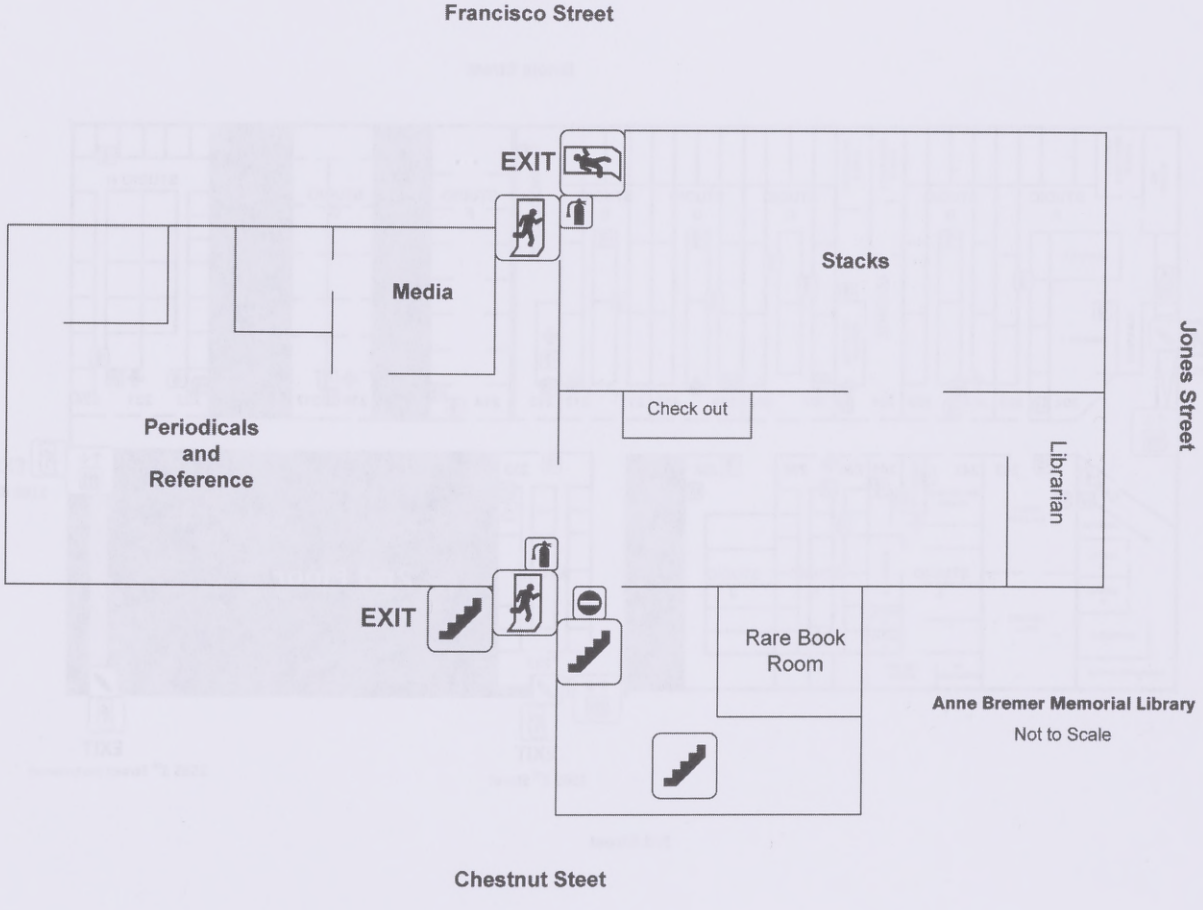
800 Chestnut Main Campus



SUMMER 2013

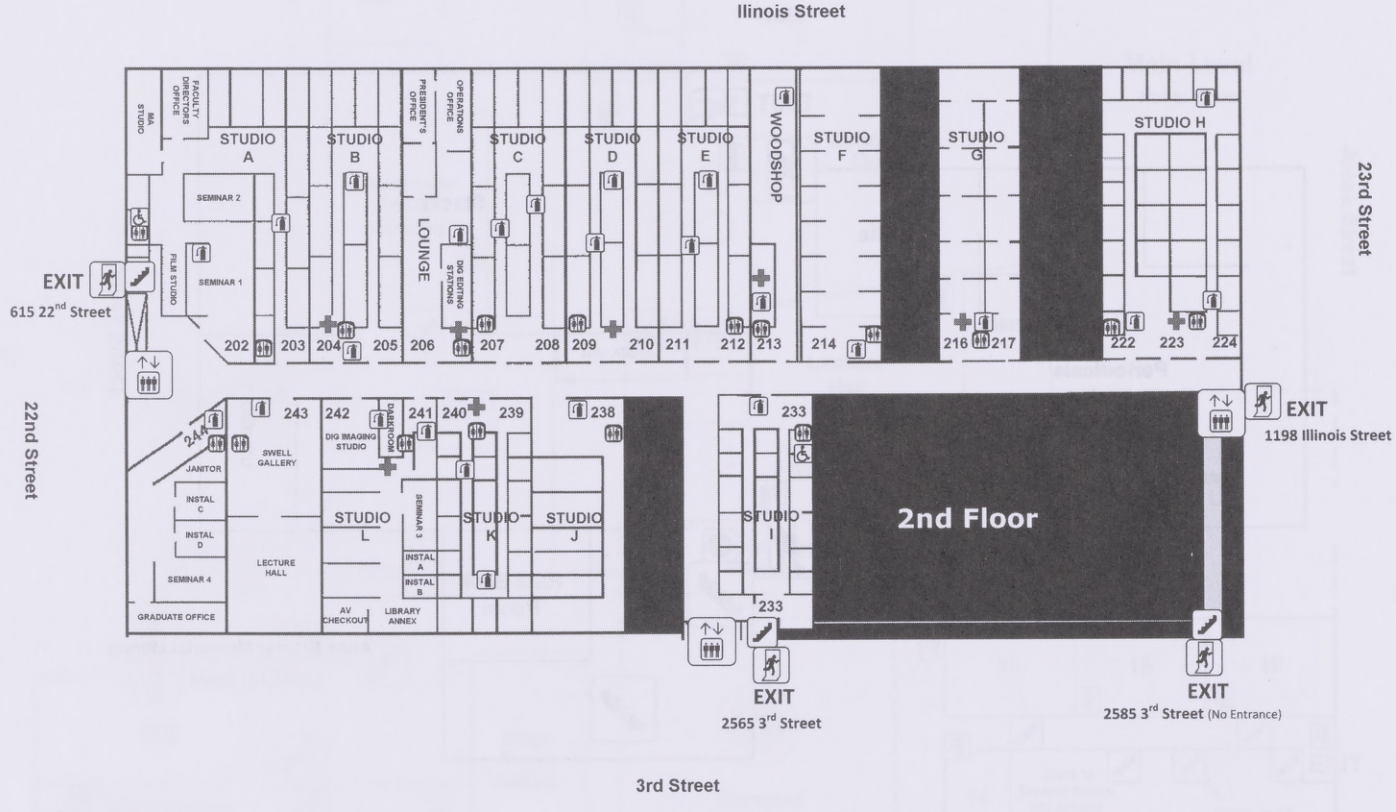
LIBRARY

800 Chestnut Main Campus



GRADUATE CENTER

2565 Third Street



NOTES

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